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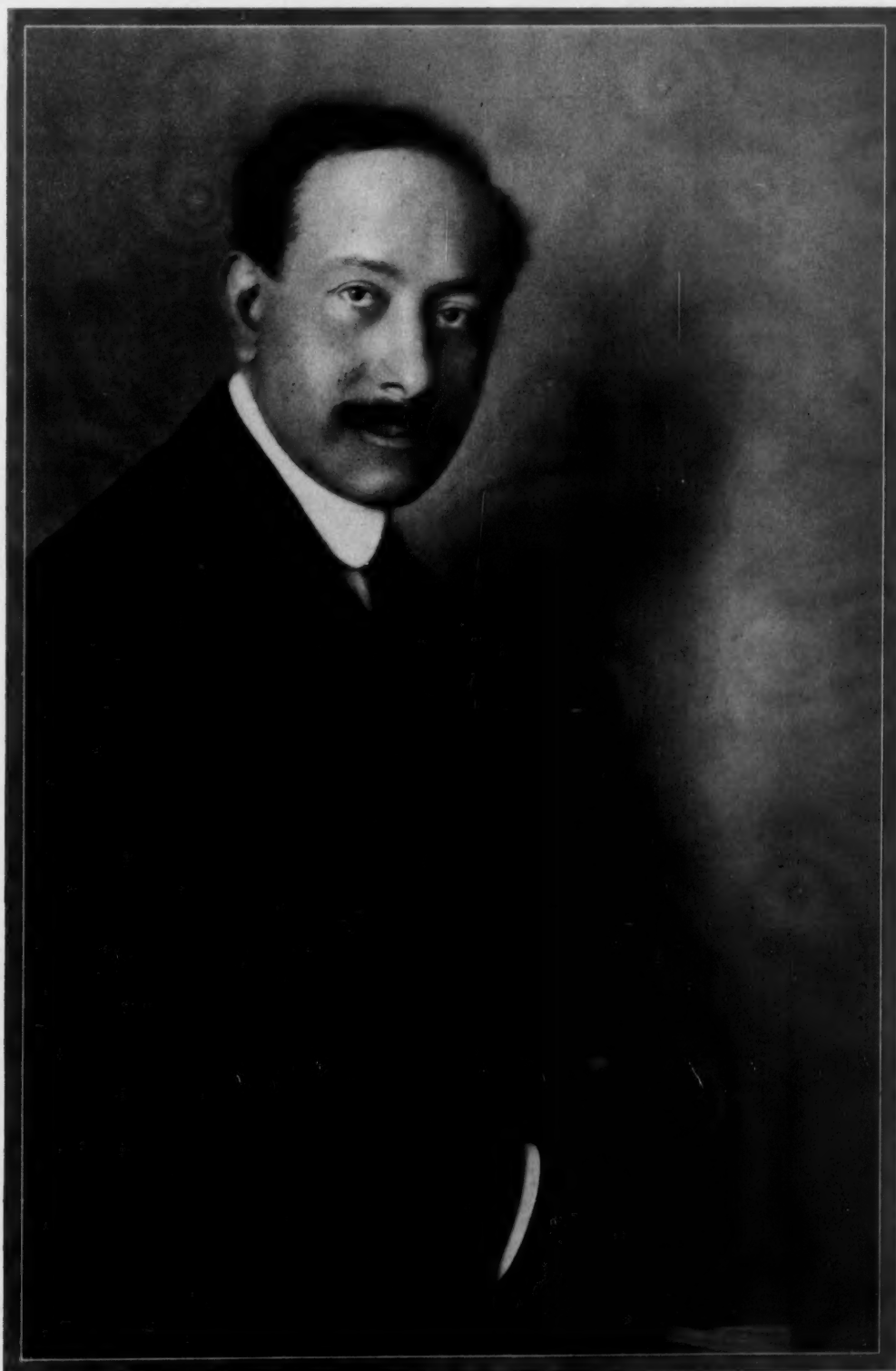
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On Saturday afternoon, January 17, "Crispino e la Comare," (Crispino, the cobbler, and the fairy), both of whom were born no less than sixty-eight years ago, appeared for the first time on the stage of the Metropolitan Opera House and disported themselves to the amusement of a large public, notwithstanding that their joints creaked considerably as is to be expected in the case of personages who have gained the respectable age which is theirs. It was the brothers Luigi and Federico Ricci who wrote the music to this comic opera, or rather absorbed it, for most of it had already been written for them by such illustrious predecessors as Donizetti and Bellini. To prove that the MUSICAL COURIER read the Sunday papers the next morning, and not to violate the traditions of criticism in New York, it is hereby mentioned—as it was by every one of the faithful and conservative critics of the daily press—that Adelina Patti once disported herself as Crispino's wife to the delight of New Yorkers at the old Academy of Music and that Oscar Hammerstein was the last to present the opera in this city, which he did during the famous Manhattan days for the special exploitation of Luisa Tetrazzini.

The Story

The story is that of Crispino, cobbler, and his wife Annetta, street vendor of ballads, and rather bad at the job. They are hard up—in fact, they are completely broke, for war prices on cobbling did not prevail in those days of the eighteenth century. Crispino, unable to raise his rent, is about to throw himself into a well when he is prevented from going down as it is blocked by La Comare—the fairy—on an upward trip. She gives him gold, as is the habit of fairies, and bids him become a doctor, which he does, performing miraculous, if unconventional, cures and confounding the rival medics. But prosperity goes to his head. He abuses wife and children and even saucers the fairy herself, who spirits him to her subterranean home and warns him that his end has come. However, on his earnest promise to reform and behave, she allows him to awake to the knowledge that his threatened doom was only a dream. He is restored to his family, still prosperous, and the final curtain goes down upon a happy chorus and dance, though the skeptic sadly fears that Crispino's repentance may not be enduring.

The Music

To this light story, made even lighter by the comic doctors, Crispino's rivals, the Ricci brothers wrote light music in the style of Donizetti and Bellini, as already stated, music which occasionally charms and often bores, for it too frequently has the form of those other masters without their inspiration. There are, however, some delightful numbers. Undoubtedly Mr. Gatti took its rattling bones out of the coffin where it has earned eternal rest to provide a vehicle for two of his best artists, Frieda Hempel (Annetta) and Antonio Scotti (Crispino).

On these grounds only can the revival be justified, for both artists were excellent in their parts. Miss Hempel, in splendid voice, had a dozen opportunities to display her mastery of coloratura and took full advantage of them all. Her dance and song duet with Crispino in the second scene, a test of endurance as well as of art, was beautifully done, and she earned recalls for herself with the scene at the beginning of the second act. For the inevitable interpolated number she chose the old, old "Carnival of Venice," singing the rather poorly made variations in splendid style; but why not something a bit more modern and more melodious? She acted the part charmingly, with grace and dash and with many comic touches, especially in the scene where, newly rich, she wears one of the most extraordinary dinner gowns that eye ever gazed upon. All in all it was a distinct fresh triumph for Miss Hempel and a thorough justification for the revival of the opera.

Antonio Scotti, too, was another ample reason for its revival. He is a character actor par excellence, and as a vocalist still in the very first rank. One only regrets that his voice no longer can do justice to the cantabile passages, excellent as his singing is. With De Segurula and Thomas Chalmers as the two rival doctors, he carried the comic burden of the work on his shoulders and the best bit of the afternoon was the scene in the apothecary's shop with the famous trio, which brought loud laughter during its progress and recall after recall at its end for all three. De Segurula did some of the best work that the Metropolitan has ever seen from him and Chalmers carried a

dull part to interest. Sophie Braslau's exquisite contralto sang the music allotted to the Comare beautifully and the little action that fell to her was well done. Miss Braslau is an artist who always satisfies and who has made notable and steady progress since she came to the Metropolitan. It was not her fault that a costume which belonged to old Mother Erda rather than to an Italian fairy had been wished upon her. The smaller roles were competently handled by Giordano Faltinieri, Paolo Ananian and Pietro Audisio.

Papi conducted. This is the sort of music that Papi does best—as he has proved in "Elisir d'Amore" and "Figlia del Reggimento"—and it was capably executed under his baton. The orchestration, unfortunately, sounds very poverty stricken in these days and is no test of the orchestra's ability. Giulio Setti's chorus sang well through-

(Continued on page 31.)



Photo by White Studio, New York.

FRIEDA HEMPEL AND ANTONIO SCOTTI,

As they appear in the first act of the Metropolitan revival of "Crispino e la Comare." Miss Hempel in particular, by her splendid singing and sprightly acting, added a new success to the long list already won by her at the Metropolitan.

GATTI-CASAZZA TO MANAGE THE METROPOLITAN FOUR MORE YEARS

The directors of the Metropolitan Opera announced last week that Giulio Gatti-Casazza's contract as general manager of the company has been extended until May, 1923, which will be fifteen years from the time he came here in 1908 from Milan. On behalf of the board, the following letter was made public by Chairman Otto H. Kahn:

Dear Mr. Gatti-Casazza:

I confirm hereby our verbal arrangement, according to which your contract as general manager of the Metropolitan Opera Company is extended to May 1, 1923.

I am happy to avail myself of this occasion to express to you once more the confidence, esteem and gratitude of the board of directors, as well as my personal sincere regard and friendship, and I remain, with best wishes,

OTTO H. KAHN,

Chairman Metropolitan Opera Company.

New York, January 11, 1919.

Mr. Gatti's present contract had several months still to run, and the action of the directors was an entirely voluntary one, designed to put a stop to numerous rumors that were floating about to the effect that this, that or the other individual would be his successor.

TWO PREMIERES IN WEEK A NEW CHICAGO OPERA RECORD

"Gismonda" Has Its First Hearing Anywhere—Campanini Conducts Brilliant Performance—Catalani's "Loreley" Only Moderately Successful

Henri Fevrier's "Gismonda" was given its world premiere before a critical, musical and fashionable audience which thoroughly approved of it, on Tuesday evening, January 14, a date to be remembered in the archives of the Chicago Auditorium and of opera making in this and other countries. A word of praise is due Campanini who, no matter what the final verdict as to the intrinsic merits of the opera may be, chose a worthy cast and lavished money in costuming and scenery.

The Story

Fevrier's lyric drama, in three acts and four scenes, is taken from Victorien Sardou, the story being along conventional operatic lines. The little son of Gismonda, Duchess of Athens, has been cast into a well by two noble conspirators, Zaccarias and Gregoras. Gismonda swears to marry whoever will save him. He is rescued by Almerio, a falconer, and Gismonda wishes to withdraw from her promise on account of Almerio's humble station. Almerio compromises by agreeing to accept her love without the marriage bond. She goes to his dwelling one night and is lucky enough on the way out to hear Zaccaria trying to persuade Gregoras to kill her son. Whereupon she sticks a knife into Zaccaria. This would satisfy all ordinary plot makers, but there comes an anti-climax in which Almerio agrees to leave Athens forever, but is accused by Gregoras of killing Zaccaria and falsely accepts the charge to save Gismonda. However, Gismonda cuts the Gordian knot by confessing her guilt. As she is the Duchess, nobody does anything to her, anyway, so she makes Almerio Duke of Athens and "her husband before God."

The Music

This dainty little plot, distinguished by all the clarity of a dense fog, has been set to music in three acts and four scenes by Fevrier. The first act takes place at The Acropolis and is the most uninteresting of the three. Its music sounds dry and arid throughout. Much of the act has already been blue-penciled and more of it can be cut, as it is too long. As in his "Monna Vanna," Fevrier is at his best in the second act. There, in the convent of Daphne, Gismonda has a soliloquy which may rival the one written by Verdi in his "Otello" for Iago, or the one written by the same composer in "Rigoletto." In this and in the following duet between Gismonda and Almerio, Fevrier reaches a high mark. The last act, in the interior of the cathedral, falls far below the previous one and resembles the first in being tiresome and musically commonplace. This last act, however, has one merit; it is rather short. One clever bit of music writing is the short prelude before the third act. This number so caught the fancy of the audience that, though encores are generally excluded, Campanini repeated it. It was the real hit of the night.

The Cast

Mary Garden appeared in the title role to best advantage. After all that has been said and written concerning this brainy singer's lack of voice, one has to bow down before her art. She is Mary Garden and there is only one Mary. She accomplished great things as Gismonda.

In Charles Fontaine, as Almerio, Fevrier had the best substitute for Lucien Muratore. The part fits the young French tenor as the proverbial glove and to him go the first vocal honors of the night. He sang gloriously and awakened great admiration by the splendid rendition of his lone solo in the second act. Alfred Maguenat was a cynical Zaccaria, a noble villain and a gentlemanly traitor. He handled a difficult role well and made a lasting impression. Maguenat also sang eloquently and shared in no small measure in the success of the night. Gustav Huberdeau was impeccable as Gregoras. His make up was capital—so good, indeed, that few recognized Huberdeau. He was Gregoras—Huberdeau completely disappeared. Vocally the role is nil, yet Huberdeau sang the music allotted to the part with great tonal sonority. Louise Berat looked more like the late Queen Victoria of England in her riding costume than like Thisbe, the nurse of Gismonda. Mme. Berat has invariably been praised by this writer, but exception to the rule must be made here as she seemed miscast. The role is an important one and was poorly understood by its first interpreter.

Octave Dua did well as Agnello; likewise Warren Proctor as Tiberio and Lodovico Oliviero as Simonetti. The

(Continued on page 30.)

EVERYTHING EXCEPT MUSIC WELCOMES PRESIDENT WILSON'S VISIT TO LONDON

**Bands, Pageants and Paraphernalia of Kings Lacking in Wild Demonstrations—
Bertram Selby's Death Attracts Little Attention—An Experiment With
English Made Violins—The New International Conservatory
—Glorified Ballad Concerts**

33 Oakley Street, Chelsea, London, S. W., }
December 31, 1918.

Aeons seem to have passed since last I wrote to you. I am sorry, but recently we have been so extraordinarily busy here that music has had to take something of a back place. And why have we been so extraordinarily busy, ask you? Because we have all gone daft over the President. I have lived nearly sixty years in this world of sin and woe (and perhaps helped in both!); I have traveled far and wide in my time; I have seen royal junketings in various places; I have seen the Latin races, the Slavs, you yourselves, and our own blessed selves on high days and holidays, but frankly I have never seen anything quite like what London has been for the few days of the President's visit to us. We are a stolid lot, and it may be that the "ra-ra-ra" by the Ritz Hotel drowned our more, shall I say, decorous or reserved and sedate "hurrahs!" But I'll undertake to swear that if it had been heart beats that counted, our folk were not one jot or tittle behind those of the President's own countrymen, who swarmed all over London at Christmas time. Frankly, again, I confess to a little surprise at this. We had no precedent to go on. Such pageants as we had had in earlier days had been full of kingly pomp, with bands, banners and all the paraphernalia of kings, so that there was something just a trifle sombre in the President's frock coat and tall hat. But I have come to think that this very sombreness in appearance had something to do with the enormous personal success of President Wilson; it seemed to make him a part of ourselves as no crowns or giegaws of that kind could do. Anyhow, there is no questioning his personal success with our public in the streets, and I repeat I have never seen anything to equal it.

All Classes Welcomed Wilson

As a small case in point, but one that is full of significance, let me tell you that on the day of the President's arrival, when happily for me he drove past my club in Piccadilly, my wife stayed at home to look after the house while the servants were allowed to go where they pleased to see the show. They are just a couple of good, honest, old fashioned English country girls to whom it all was new. I had been at some pains to enlighten them as to the significance of the occasion and they absorbed keenly all that I told and explained to them. Off they went and found themselves ultimately opposite my club on the broad pavement next to the Green Park. Now, no sooner had the President's carriage passed the point where they were standing than off they bolted helter skelter through a small iron gate across the park to Buckingham Palace, where, to their infinite delight, they saw the President's arrival as he drove down Constitution Hill, and so obtained a second view. When they arrived at home again their story was magnificent, so natural, so enthusiastic, so unsophisticated. And that, mind you, is but one case of a score of which I could tell you of the downright genuine enthusiasm created here; among all classes it was the same. I have never seen its like and do not suppose I shall live to see it repeated, for I know no one who could bring it forth.

Sans Music

My own personal regret is that as usual with us on such occasions music played so insignificant a role. So far as I heard there was none worthy of the occasion. There never is. Our governing classes, so called, have no music in their souls. Any old tune is "good enough for them." Really it is too good, but that is another matter entirely. Yesterday the Times printed a news paragraph giving the names of several people whose deaths were duly recorded in their "hatch, match, and dispatch" columns of the same date. There was a doctor, a large landed proprietor, a divine, and so on, all expressly dignified by reference of this special character in the extra paragraph.

Bertram Luard Selby's Death

But do you suppose the Times thought Bertram Luard Selby to be worthy of inclusion with the aforesaid big wigs, although his death, too, figured on that journal's front page? Not a bit of it. Luard Selby never owned any more ground than the six feet or so which now cover his poor old, worn out body. But in his sixty-odd years of a hard working life he had been one of the most prominent organists of England. At one time he was organist of Salisbury Cathedral, at another of Rochester, at a third of a very important London Church. But on the day on which the Thunderer announced his death he came up against a divine, a landed proprietor, and so forth, and

there was no room for him. So small a part does music play here, so small a microbe, however beneficent, is a musician of distinction!

London String Quartet to Use New English Violins

I imagine that in the course of various letters I must have mentioned the name of W. W. Cobbett. Mr. Cobbett is that curious mixture, a man of means and a man of music as well. A very rare species here. For years he has been seeking to find salvation by means of the string quartet. Prizes galore have poured forth from his ample pocket for the composition of phantasy quartets, original throughout or written round folk tunes of the composer's own choosing, or trios on the same lines. He has met with a great deal of deserved success, for there are undoubtedly several really good works to be found among his prize winners, quartets by Balfour Gardiner, Waldo Warner, and so on. Now Mr. Cobbett is going one better and has arranged with the London String Quartet to play the aforesaid quartet upon a new English violin and a new English viola with English made lower strings. The concert takes place next week. The little work, which takes only eight minutes in performance, is to be played twice, each time with two new higher instruments. After the performances the audience is to be invited to record its impression of the tonal values of these new instruments, and prizes, given by Mr. Cobbett, are to be awarded accordingly. Mr. Cobbett, who has played in a quartet himself for many a long year, tells me that one of the violins, made by a maker in Regent street, is the most powerful in tone he himself has ever played. He is convinced that our English makers are at least as clever as the Saxon and Bavarian makers upon whom we, and probably you also, relied so strongly before the war. The experiment will be of great interest, for why should we not make our own stringed instruments as we did many a year ago?

Serious Orchestral Concerts

We are to have a brand new series of orchestral concerts in London in the new year, run rather on the lines, as I understand, of your Boston Symphony concerts. Hamilton Harty is to be the conductor and, so far as my present information goes, he also is to be the whole committee in his own person. The orchestra is to be the London Symphony Orchestra, and the first three concerts will take place in the spring. The financial side is to be looked after by some enthusiast who proposes to run the concerts for a time sufficient to enable the public, rather chary of taking up a new thing, to get used to the idea that the concerts are there for them to attend if they care for "a little music." The scheme of the three first concerts includes the great C major symphony of Schubert, the "Symphonie Fantastique"; Delius' "Paris," and a new double concerto by him likewise, which the two Misses Harrison will introduce. By the way, the title of the new enterprise is the London Concert Society; it may be that it will do something to revolutionize musical or orchestral conditions here. We do fairly well, but not so well as we should do in a great place like this.

Glorified Ballad Concerts

Enochs are also starting a new series of vocal concerts to take place in the Central Hall, a new and very large place just opposite Westminster Abbey. The idea is to give a kind of glorified ballad concert at which will be produced songs and instrumental works of a more "high art" kind than the conventional ballad. There is abundant room for such an enterprise here. The opening concert takes place next Saturday.

The New International Conservatoire

I think I have not before mentioned the comparatively recently founded International Conservatoire of Music here. For the moment I cannot give you the list of professors, but it is particularly strong in young Britain. Most of the young players are teachers there. But the idea is not only to let youth have its fling at teaching while still young, but also to attract the foreigner to come for study to London (as well, of course, as the native), instead of the native going to foreign places to study, as in the bad old days. I wish it every success, as I think the idea a good one, and firmly believe that youth should be served. But there is always this little difficulty, as I see it, that London is so very large in area that however good the teaching may be, you never can get that little thing which meant so much to us in Leipzig when I was there over thirty years ago. I mean that meeting with perhaps a dozen boon companions in a café after an

opera performance or concert, when every detail was discussed. This, to my thinking, provided the best part of our musical education in Germany in those days, and for the life of me I cannot see how it is to be accomplished in London, where café life is so rare and where distances are so infinitely great. The youth who hails from Hammersmith cannot sit after the opera or a concert till the small hours with his comrades from Hamstead, or him from Mile End or Clapham with him from Ealing or Acton. That is a point that is rarely looked at here or elsewhere. But it is an essential point nevertheless.

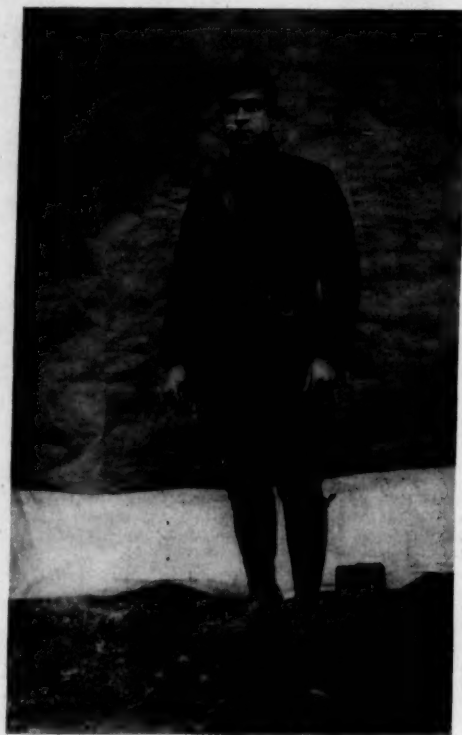
Now all possible good wishes for the coming year, which will have arrived long ere you receive this letter.

ROBIN H. LEGGE.

Lieutenant Fabrizio Plays at Peace Celebration in France

On November 18, the Forty-eighth C. A. C. Band was invited to La Charité, France, to take part in the peace celebration there, and it was then that Lieutenant Carmine Fabrizio, the violinist, lent his art to the effectiveness of the celebration. There was a mass held in the church for the dead heroes, during which Lieutenant Fabrizio played the following selections: "Traumeri," "Indian Lament," "Romanza" from the Wieniawski concerto, and "To a Wild Rose."

Just before mass the band played the "Marseillaise," and directly after that "The Star Spangled Banner." There was also a band concert. The mayor entertained the men at dinner and the mayor's wife and another young lady pinned flowers on their coats, presenting a bouquet to Lieutenant Fabrizio. After their return to camp that af-



LIEUT. CARMINE FABRIZIO,

Taken at the training camp near La Charité, France.

ternoon, another concert was given to a large crowd that had collected from the neighboring towns. On two occasions Lieutenant Fabrizio has been the guest of his friend, General Rogers, at Tours. The latter is quartered in a beautiful chateau, where, during his visits, Lieutenant Fabrizio gave impromptu musicales to the staff officers.

Effa Ellis Perfield Back in New York

Effa Ellis Perfield, the well known pedagogue, who has been giving a short tour of lectures in the South, returned to New York on January 19, where she will resume her teaching at the Hotel St. James. On January 8, Mrs. Perfield spoke in Savannah, Ga., the following day appearing in Darlington, S. C., and on Friday in Fayetteville, N. C. She was also a speaker on the program of the first biennial of the Florida Music Clubs.

Bessie Bown Ricker Sails

Bessie Bown Ricker, the famous St. Louis disease and reader, is to sail for Europe on January 25, per steamship Lapland, to entertain the American troops there. She will remain abroad about six months.



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you a Merry Christmas and
a Happy New Year*

ENTERTAINMENT DEPARTMENT
Y.M.C.A. A.E.F.
PARIS

Received by the Musical Courier and gratefully acknowledged
herewith.

Matzenauer Rejoins Metropolitan

After a remarkably successful concert tour, which started early in October in Denver, Col., and which embraced nearly fifty cities, including appearances with the Philadelphia and Cincinnati Symphony Orchestras, Margaret Matzenauer returns to the Metropolitan Opera House for the balance of the season. Mme. Matzenauer has been acclaimed in every city where she has appeared and her fame as a concert singer has grown apace. In regard to her recent appearance in Cincinnati with the Cincinnati Symphony Orchestra, the Commercial Tribune of that city said: "Of Matzenauer's glorious voice, superb vocal range, and infallible singing method, there is little to add to the things which have been affirmed of her since Cincinnati first had the good fortune to make her acquaintance."

A. A. Van De Mark Here

A. A. Van de Mark, managing director of the Lockport, N. Y., American Music Festival (next September, at Lockport, N. Y.), is in New York conferring with publishers, composers and artists regarding the programs of the forthcoming notable series of concerts. It will be the crowning event in the succession of Lockport festivals, and American musicians all over the country are expected to attend. Their earnest sympathy and practical cooperation are desired by Mr. Van de Mark. Only works by American composers are to be heard at the festival. All the songs will be delivered in English.

"Flu" Postpones Samaroff Recital Here

Changes in her scheduled dates on tour, occasioned by the influenza epidemic, have made it necessary for Olga Samaroff to postpone her first New York recital, which now will take place at Aeolian Hall the latter part of February.

Levitvski to Tour Australia

The noted pianist, Levitvski, who is meeting with such great success everywhere, is now on tour with the New York Philharmonic Orchestra and will leave for Australia after he closes his season in the United States.

Shattuck in Rachmaninoff Concerto No. 1

Arthur Shattuck will play Rachmaninoff's first concerto with the Cincinnati Orchestra in New Orleans, January 27.

THE NEW ENTENTE OF BUSINESS AND MUSIC

George F. Lindsay, the St. Paul Captain of Industry, Tells About the Growing Understanding Between Commerce and Art—A Business Temperamentalist

By Claire Ross

The strength of a big idea put forth by a sincere idealist was recently demonstrated as never before. George F. Lindsay, of St. Paul, successful lumber man of tremendous business interests, and above all things a lover of the arts, came to New York. While in this city he met Berthold B. Neuer, of the Knabe company, and in the course of their conversation regarding all things musical, Mr. Lindsay told Mr. Neuer that the time now was ripe for the business man and the musician to work hand in hand; that the distrust and suspicion in which they have held each other would soon be a thing of the past and that through this unity and accord great things could be achieved.

Mr. Neuer, tremendously impressed with Mr. Lindsay's breadth of conception, imagination and sympathy, decided that he wanted to share him with the men who are powerful and active in the musical circles of New York. Spontaneously, and with a big spirit of welcome, a dinner grew and grew and was given the night before the New York recital of Richard Czerwonky, Mr. Lindsay's very dear friend.

Typical of his generosity, Mr. Lindsay was host at this dinner. Truly a unique affair; a thing that would not have been possible a few years ago when we were unawakened to our new spirit of fine fellowship and great democracy. Here was the new type of American business man who does not believe that mere money making is the one end in life entertaining fifty of New York's musical elite so that between them they could start a great new movement, the business man and the artist working hand in hand.

Mr. Neuer acted as toastmaster, and speeches were made by Rubin Goldmark, Walter Damrosch, Victor Herbert and Mr. Lindsay. Among his guests were Richard Czerwonky, Walter Damrosch, Josef Stransky, Franz Kneisel, Leonard Lieblich, Victor Herbert, Arthur Hammerstein, Mischa Elman, Efrem Zimbalist, David Bispham, Daniel Frohman, Alexander Lambert, Artur Bodanzky, Pierre Key, etc.

In order that not only these celebrities, but that also the readers of the MUSICAL COURIER, should know Mr. Lindsay's ideas, I was sent to call upon him at the Biltmore Hotel.

Mr. Lindsay is a keen, virile type of man who inspires immediate respect. There is nothing of the dilettante about him. One knows that he is a person who does things and so feels that his great interest in music will lead to big, definite results.

"You know," he said, "up to a comparatively short time ago neither the Government nor the business man recognized the artist in any substantial way. The business man has been afraid to show his humanness. His sympathy and his temperament have been dormant. Now things have changed. Take Charles Schwab as an example. Mr. Schwab, by his eloquence, raised \$52,000,000 for the Liberty Loan in fifty minutes. Muratore, when singing the 'Marseillaise,' made his audience respond. The same spirit drove both of them on: emotionalism and temperamentalism.

"In our recent crisis, the Government for the first time realized the value of music. When recruits were needed they sent out a brass band. That band put emotion into the hearts of our American boys. Something within them

was touched and they were swept off their feet with eagerness to join the colors.

"All this must be appreciated, and the thinking business man can't help looking up to the artist. The artist at his greatest height is always alone. When a painter creates a big picture or a man like Leopold Godowsky reaches his supreme moment he is on a pinnacle that is unique. A business man can't reach such a plane. Often his success is due to luck. He may have stock in a gold mine. Again, his associates may not be men of the best type. Success in his business does not always signify lofty ideas and deeds on the part of those who gain the success.

"The artist has to be well grounded; his success is due to effort plus inspiration and emotion. Granting that emotion is necessary for him to give his best, then why not help him by creating an atmosphere that will bring forth this quality? Just at present concerts are given in opera houses, halls, theatres, or any edifice that happens to hold people. Can't we have a setting for music? There is nothing false or insincere about a movement to bring forth beauty. Does any one ever enjoy completely the first strains or even the whole first movement of a symphony? No, because it takes time to get into the proper mood. Instead of being helped, the concert goer has something to overcome. The average concert hall is a barnlike place into which people are crowded in stiff, uncomfortable, straight back chairs. The orchestra or individual performers are stuck on a hard looking, unadorned stage, and over them is thrown a bright, white, colorless, unsympathetic light, and for some unknown reason the walls of these homes of art are generally bright red.

"There must be an undiscovered Belasco for the world of music, some one who will put us in the proper mood before the first strains. I can well remember a striking example of the stage wizard's art. While on a visit to Chicago, I decided to see Ellen Terry in 'Captain Brassbound's Conversion.' I was delayed in getting to the theatre by a circus parade. Now you know there is nothing soothing about a band of clowns and the yelling of the men from midway shows. Probably half of the audience had had something, though trivial, to disconcert them. The other half may have during that day experienced great joys, but before Mr. Belasco had us in his throes ten minutes we were all in the same frame of mind. Just how did he do this? The lights went down slowly, the curtain was lifted imperceptibly. The stage setting was a desert, no sound save the swishing of particles of sand picked up by the wind. Then a girl with a jug on her shoulders crossed the stage diagonally, shuffling the sand with her feet, never once facing the audience, drew her water from the well, and very slowly returned whence she came. When Ellen Terry appeared, we were mentally ready to receive her.

"In the case of music, artists have in rare instances created their own atmosphere. Hekking, the fine cellist, while touring this country, played in Duluth. After the concert I met him very informally in the bedroom of one of his former pupils. He happened to tell me about his son, who could neither see nor hear. For years he had tried to communicate with him in some way. He finally man-

(Continued on page 10.)

VAHRAH HANBURY

Acclaimed by New York
Critics in Debut Recital at
Aeolian Hall, January 8th

SOPRANO

New York Tribune—She has voice and temperament—a voice of excellent metal.

New York Morning World—A lyric soprano of agreeable texture, who made a favorable impression and was warmly received.

New York American—A pleasing voice of good range and power.



New York Evening Globe—A charming voice which has not been spoiled in the training.

New York Evening Sun—Her voice is of truly lovely natural quality.

New York Evening Mail—A lovely voice, free and pouring itself out for the joy of the pouring.

Address - Musical Courier, 437 Fifth Avenue - New York

FIRST NEW YORK WEEK OF CHICAGO OPERA WILL FEATURE TWO NOVELTIES

Fevrier's "Gismonda" and Leroux's "Le Chemineau,"
Both New to New York—Many New Stars in
Casts—Campanini Will Return to Con-
ductor's Desk

French opera will predominate in the initial week of the Chicago Grand Opera season beginning January 27, at the Lexington Theatre, New York, with five works representing that category, and two from the Italian list. General Director Cleofonte Campanini brings in his first week's fare two operas new to New York and recently heard in Chicago for the first time in America, two repetitions from his repertory of a year ago at the Lexington, and one revival unheard here for several years.

As already announced, the music of Henry Fevrier will again serve, as it did last year, to introduce the Chicagoans to this city. His new opera, "Gismonda," is scheduled for the opening Monday night with Mary Garden and Charles Fontaine, the new French tenor from the Paris Opéra, in the principal roles. Others in the cast are Alfred Maguenat, Gustave Huberdeau, Marcel Journet, Louise Berat, Octave Dua, Lodovico Oliviero, Warren Proctor, Desire Defrere, Constantin Nicolay, Marie Pruzan, Frederica

Downing and Alma Peterson. Campanini will conduct. There are incidental dances by Andreas Pavley, Serge Oukrainsky and their Russian ballet.

Yvonne Gall, soprano, and John O'Sullivan, tenor, both from the Paris Opéra and new to New York, will make their debuts Tuesday night in Gounod's "Romeo and Juliet." Others new to this cast since its presentation here last winter are Auguste Bouilliez, Irene Pavloska and Marcel Journet, with other roles assigned as before, and Marcel Charlier again conducting.

Tamaki Miura, the Japanese soprano, will reappear Wednesday night in "Madame Butterfly," with Forrest Lamont as Lieutenant Pinkerton. Others in the cast are Irene Pavloska, Giacomo Rimini, Alma Peterson, Vittorio Trevisan, Desire Defrere, Francesco Daddi and Constantin Nicolay. Giorgio Polacco, conducting, will make his first bow in New York in nearly two years.

Fevrier's memorable "Monna Vanna" of last season will be given Thursday night, with Mary Garden and the same cast as last season, excepting the Prinzivalle of John O'Sullivan. Charlier will conduct.

The second novelty of the week will come Friday night in "Le Chemineau," by Xavier Leroux, with Yvonne Gall in the leading role, supported by Georges Baklanoff, Alfred Maguenat, Gustave Huberdeau, Myrna Sharlow, Maria Claessens, Constantin Nicolay, Octave Dua and Desire Defrere. The new French conductor, Louis Hasselmanns, from the Paris Opéra-Comique, will conduct for the first time here. Mary Garden in "Thais" is the Saturday matinee bill with O'Sullivan and Baklanoff as Nicias and Athanael, and the cast otherwise as last year. Campanini will conduct.

For the popular price Saturday night program, "The Tales of Hoffmann" is announced. Four American artists, Florence Macbeth, Marguerite Namara, Myrna Sharlow and Irene Pavloska, will have the roles of Olympia, Giulietta, Antonia and Niclaus, respectively, with Charles Fontaine as Hoffmann, Alfred Maguenat in the sinister trio of baritone roles, and Nicolay, Defrere, Trevisan and Dua in the cast, under the baton of M. Charlier. Galli-Curci, Rosa Raisa, Anna Fitzi, Cyrena Van Gordon, Alessandro Dolci, Riccardo Stracciari and Virgilio Lazari are to be included in the performances of the second week.

"La Reine Fiammette" at the Metropolitan

"La Reine Fiammette," an opera by the French composer, Xavier Laroux, which had its first performance in Paris in 1903, will be given at the Metropolitan Opera House on Friday evening, January 24, for the first time in this country. Mr. Montoux will conduct. The principal parts will be sung by Geraldine Farrar and Hippolyte Lazo, who will be supported by Mesdames Perini, Howard, Mellish, Tiffany, Sparkes, Ellis, Beale, Arden and Matfield and Messrs. Didur, Rother, Laurenti, Bada, Reiss Paltrinieri, Audisop and Adanian.

R. W. Heffelfinger Passes On

Raymond W. Heffelfinger, the music dealer and publisher of Los Angeles, died January 10, at his home in that city, of pneumonia. He was only thirty-three years old and leaves a wife and three children. Mr. Heffelfinger's ability and enterprise made him a prominent figure in the music trade not only on the Pacific Coast but throughout the country. He was secretary and treasurer of the National Association of Sheet Music Dealers.

Godowsky Here

Leopold Godowsky arrived in New York early this week after a long stay in California. He has been touring with his usual triumphant success in the Far West, and his art now will be heard in this part of the country for the next few weeks. He will play at the Biltmore Musicale in New York tomorrow (Friday).

PHILADELPHIA ORCHESTRA PLAYS BEETHOVEN'S "MARCHE FUNEBRE" IN MEMORY OF ROOSEVELT

Audience at Both Concerts Remains Standing Throughout—Stokowski Conducts—Thibaud Soloist

Philadelphia, Pa., January 19, 1919.

Opening as is customary with the director's fine arrangement of "The Star Spangled Banner," the Philadelphia Orchestra at last week's pair of concerts then offered the "Marche Funebre," from Beethoven's "Eroica" symphony, as a memorial to Theodore Roosevelt. The audience on both occasions remained standing throughout the playing of the massive work selected to commemorate the passing of the great American and at the conclusion silently sat down in an atmosphere of deep and impressive solemnity. There was no effort at applause, no murmur of approval—just the rustle of an immense audience quietly and impressively being seated as they would be seated in a temple of prayer.

The eighth Beethoven was the symphony programmed for this twelfth pair of concerts, and the joy and radiance of the work was unfolded with a sparkling play of mood and spirit that sped along its transient way with delightful effect, as well as splendid artistic realization. The bounding staccato of the strings was a masterly example of perfect ensemble, while the splendidly balanced tone of the wood and brass contributed an immeasurable amount of charm to the offering. Stokowski was truly in his element, the touch of his assurance and poetic delicacy being, as ever, the master traits that guided the orchestra through such an interesting and delightful recreation of the work.

Thibaud, Soloist

Jacques Thibaud was the soloist, and he was greeted with a sincere and prolonged expression of friendliness. He played the Mozart concerto in E, and his rendition of the number was in every sense Mozartian. The sublime delicacy, most minute attention to detail, purity of tone, and general technical perfection being a consummation of artistry but seldom attained. The fervor and simplicity of Thibaud's style as well as manner are two additional factors that one cannot fail to note and appreciate.

Debussy was represented on the program by his three nocturnes. This group of tonal poems proved a rare treat for the audience. The Debussy style was never more faithfully and entrancingly portrayed by the orchestra than it was on this occasion. The chorus in the "Sirenes" was made up from sopranos and contraltos drawn from the ranks of the Mendelssohn Club and were trained by N. Lindsay Norden, conductor of that society. Mr. Norden accomplished his work well, for the tonal beauty attained by the chorus was of a type that required perfect control of volume, assurance of attack, and ability to comprehend the composer's intent.

Ernest Chausson's "Poeme" for violin and orchestra, op. 25, was the last number on the program, and at its conclusion Thibaud was given an ovation such as is seldom accorded any artist in this city. Aside from the usual handclapping, the audience cheered and stamped, creating a hubbub of noise that lasted for fully five minutes.

G. M. W.

Charles Hackett Arrives

Charles Hackett, the new American tenor of the Metropolitan Opera, arrived in New York last Friday from South America accompanied by Mrs. Hackett on board the S. S. Saga. Mr. Hackett expected to be here in November, but was a victim of the influenza after the close of the season of 1918, at the Teatro Colon, Buenos Ayres, and in fact, narrowly escaped death, having suffered from double bronchial pneumonia. He now happily has recovered his health and appears in excellent condition. Mrs. Hackett, who is of Italian parentage, was born, however, in Albany, N. Y., and lived here for a few years in her infancy before returning to Italy with her parents.

Mr. Hackett has had a sensationally successful career. As a youth he was known in the concert world in New England and New York. Going to Italy, he wisely refused to accept small operatic engagements there. His debut was made in November, 1916, at the Politeama, in Genoa, from whence, in January, 1917, he went directly to Italy's foremost theatre, La Scala, Milan. Since then he has sung at the Costanzi in Rome, the Licio, in Barcelona, the Colon, at Buenos Ayres, and was called upon to create the leading tenor role in Puccini's "La Rondine," at Monte Carlo. He will make his Metropolitan Opera debut on January 31, as Almaviva in "The Barber of Seville."

Julia Culp for America?

One of the New York dailies published a report a few days ago to the effect that Julia Culp had already received an offer in America and would come over here for a concert tour as soon as conditions allowed her to do. Mme. Culp's manager, Antonia Sawyer, informs the MUSICAL COURIER that she has made no definite offer to Mme. Culp for a tour, but that she has written her repeatedly stating that there was much inquiry here for Culp recitals and that it would be to her advantage to come here as soon as possible. Mrs. Sawyer has had no reply from Mme. Culp, and as far as she knows no other manager has made any advances to the Dutch singer. Mme. Culp is a Dutchwoman by birth, but a German citizen by marriage, her husband being a German and, so it was reported some time ago, one of the Kaiser's chauffeurs. The dispatch referred to above purported to come from Berlin and would seem to indicate that Mme. Culp's husband had quit his job when the Kaiser quit his.

Dittler, Back From Army, Resumes Activities

Herbert Dittler, the young American violinist, who was recently discharged from service in the United States Army, has opened a studio in New York City, at 24 West Forty-seventh street, where he will devote the greater part of his time to teaching. Mr. Dittler will also resume his duties as conductor of the Columbia University Orchestra.

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On that last long weary mile?
Did you meet Him among your comrades
From far and distant lands?
In the sun's red glare, did you see Christ there
With the heart of France in His hand?

I have prayed in her fields of poppies,
I have laughed with the men who died—
But in all my ways, and through all my days
Like a friend He walked beside.
I have seen a sight under heaven
That only God understands.
In the battle's glare I have seen Christ there
With the sword of God in His hand.



Photo by Bain News Service.
Looking over manuscript of "CHRIST IN FLANDERS"

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WHAT IS TECHNIC IN THE ART OF SINGING.

By Arturo Papalardo

When speaking of the art of singing, we are all agreed that its highest degree of art expression is obtained only when the singer succeeds, through his rendition, in appealing to the intelligent public with his harmonic expression of human emotions, showing no apparent sign of the technical elements at work which have made possible such rendition. By this statement I mean to infer that such is the ultimate goal to which a student should aim; and without going astray in our thought, I wish to define immediately what these technical elements at work are that enable the few, for they are indeed very few in comparison with all the singing people in the world, to win fame and succeed in leaving traces behind them.

To enumerate all these elements right at the start would, no doubt, give a sort of mental indigestion to the person who knows very little about technical or mechanical terms in singing, so I shall reserve the privilege of referring to them later on, together with other innumerable details.

Three Elements to Be Considered

What a pupil should be made conscious of from the very beginning is this: When in the act of preparing to produce a tone there are three elements which must be taken into account: first, physical—the breath; second, mental—the words; third, physiological—the ear. With each one of these elements there are many details involved, and the pupil should be told beforehand about them, if he is ultimately to sing with knowledge, depending thoroughly on his science and not on mere instinct.

Some of my colleagues may or may not agree with me as to the order in which I have stated these elements and my way of going about it, but I wish to emphasize most emphatically that what I say represents my personal experience, and I judge from results achieved in a very surprising degree. They, also, I am sure, have had their experiences, and I take it for granted that we would agree in the end by our practical results.

Relation of Breath to Voice

Dwelling upon the first element, I should say that the relation of breath to the voice is the same, for instance, as that of the rails to the engine of a train. Can such an engine travel without rails? Certainly not! Nor can "tone" be produced without being "fed" by the breath. From this simile the reader can the more readily comprehend when I say "singing on the breath" is different from "singing on the voice."

The Words

The second element, speaking always from a technical viewpoint, represents the driving power, or words, which, starting with little motion, develop later into more freedom of action, though always under control. Several details are involved in this element, but I wish to proceed to the next point so as not to confuse the pupil's mind.

The technic of the third element is just as complicated in detail as the other two, and it is necessary here to enlarge upon some general details, covering them as briefly as possible, since most of these also represent the essentials of technic in the art of singing.

The Ear

At first the pupil, when in the act of singing, can have the ear do nothing else, after the perception of pitch or notes, than to discern, or better, differentiate, between tone and mere voice, the definition of tone being that opposed to noise and being rather a sustained sound, determined in pitch and quality.

A "Tone Model" Required

In order that the pupil may work and think in the way I have suggested, the mind must be trained to hear the tone that later the ear must try to reproduce, and for such a purpose a "tone model" is required by the teacher. There are different ways of impressing such a model upon the pupil's mind, since there are teachers who are not singers, although any one who specializes in teaching the art of singing should be able to produce an octave or so of voice. The most famous singing teachers the world has known, with but few exceptions, were hardly recognized as singers! So the fact that the teacher does not have to be a singer, as long as his pupils do the singing for him, and bring him fame, when he justly deserves it, has contributed, in a way, to our having in the profession

more theorists than they who can actually practise what they preach.

But, on the other hand, some of the teachers who are or were also singers, have proved to be merely idealists and have failed to gain any fame for themselves as teachers! And so, seeing both sides of the question, we must conclude that, together with the all around knowledge required of a teacher, he should be recognized solely, and because of, his practical results.

Essentials of Technic

Apologizing for this brief dissertation, I shall now go back to my theme. Speaking of the details I referred to above, I emphasize that they constitute in themselves



Apeda, N. Y.

ARTURO PAPALARDO.

essentials of technic, as, for instance, correct breathing done "from" the body, not "with," in always increasing proportion, according to the development of the pupil, watching carefully the process of exhalation, making the pupil conscious of the responsibility he has of changing breath into voice. The ear again comes into play in this process.

The Art of Elocution

The art of elocution in singing in itself implies many important details which are necessarily included in the knowledge of how to use one's voice. Elocution could not exist without articulation of such organs as the tongue, lips and jaw, through which means we are enabled to pronounce. These organs, which take care of consonants and vowels, should be free in their action and should act simultaneously.

As you see, all these essentials are fundamental, and only through a correct system and assiduous work can results be very satisfactory. With a normal student, it should not take more than eighteen months to two years to see a complete metamorphosis in his knowledge of the use of the voice with correct enunciation.

Bear in mind, you ambitious students, that no tone production should be sacrificed for the sake of so called diction, nor vice versa, since both technics are inseparable from an ideal standpoint. The technic of the left hand in violin playing is different from that of the right hand, and

yet both must be developed together; neither one can be sacrificed for the other. So it is with the technic of voice production, and the technic of speech, as I prefer to call it.

Not until a certain maturity has been reached can the singer dismiss from his mind the technical side of his art, and I firmly believe that while many of these essentials will, by then, have become automatic, there will always be need, on his part, of a certain consciousness.

THE NEW ENTENTE OF BUSINESS AND MUSIC

(Continued from page 7.)

aged it through his cello. His boy, to some slight degree, responded to the vibrations of his instrument. In order to obtain this communion he had kept perfecting himself and obtained his wonderful power over his bow. He was able to spend a whole minute drawing it over his instrument, and in this minute went from an enormous tone to the most delicate pianissimo. As he went on with this subject so dear to his heart he became electrified and inspired. He reached for his cello, and never have I heard anything more glorious. It sounded like a great pipe organ. You forgot technic, even sound was incidental. It was billows of glorified emotion. I marveled that here was the same artist whom I had heard such a short time before in that exceedingly ugly hall.

"You see, it isn't always the material. It is often the way it is used. What people need is a fine pattern to give them respect for their substance. I once noticed upon a visit to the home of a very dear friend that he had two urns in his dining room; one Georgian, of great grace and beauty, the other almost offensive to the eye. Now not only from the artistic sense is an ugly thing poor, but also from a business sense. People as a rule do not buy an ugly product when they can get one with beauty. Art and business are always allied. Take a square or a cube of platinum. A Cartier will throw it into a glorious thing and he will have many an eager purchaser. Some one else will spoil it and we will have more respect for the original square or cube than for the clumsy factured form.

"This unity of art and business is not confined to commercial products. It is just as necessary in the case of music. The business man and the musician need each other, and soon the business temperamentalist will realize that they have much in common, and then they can work together in real sympathy and the result will be significant accomplishment."

Echoes of the Florida Biennial Festival

In the MUSICAL COURIER of January 9 there appeared a report of the first Florida Biennial Music Festival, which took place in Gainesville on January 3 and 4. Stanley Derizinger, a twelve year old pupil of Barcellos De Braga, created much interest at the session of January 3 with his splendid work. Yet it is not at all surprising when one reads what the Daily Sun of that city said in regard to his artist-teacher's playing the last day of the biennial.

It read in part as follows: "The Music Festival came to a close last evening, terminating in a brilliant climax. The final program was given by the illustrious Brazilian pianist and composer, Barcellos De Braga, who completely captivated his audience by his magnificent music. In Europe he is looked upon as among the foremost masters of today. His faultless technic is a means to the end, and Señor De Braga is a creator—the true test of an artist. He is an ideally equipped interpreter, his unparalleled mastery of tone, his wonderful touch producing the most beautiful sound evoked from the piano. In touch, temperament and technic the artist reveals a marvel of tonal beauties little dreamed of."

Fay Foster Honored in Philadelphia

Fay Foster was the guest of honor last week at the Matinee Musical Club, of Philadelphia, a luncheon being given for her just preceding the afternoon concert of the club, where Miss Foster's four latest songs—"A Maiden," "At Last," "At the Window" and "Were I Yon Star"—were delightfully rendered by Maude Hanson Pettit, the composer accompanying. The club chorus sang Miss Foster's two choruses, "In a Carpenter Shop" and "The Americans Come." Both were enthusiastically received. Miss Foster dined with Mr. and Mrs. Abbott, president of the club, and a few friends, and was guest at a box party at the opera in the evening.

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ARTHUR M. ABELL'S TWENTY-FIFTH JUBILEE

Well-Known Musical Writer Has Been Contributing to the Musical Courier for a Quarter of a Century—Something About Him

In the journalistic field, where writers come and go and shift connections perhaps more often than in any other profession, it is rare to find a penman who has spent twenty-five years in contributing uninterruptedly to one paper. Such a veteran is Arthur M. Abell, who is just celebrating the twenty-fifth anniversary of his literary association with the *MUSICAL COURIER*, for it was in January, 1894, that his first article appeared in these pages.

Mr. Abell's first article was dated at Weimar, Germany, January 4, 1894, and appeared in the issue of January 24.

hagen, Liszt's last disciple; August Koempel, Halir's predecessor and Spohr's greatest pupil; the old artist couple Von Milde, who had created the parts of Telramund and Elsa respectively in the premiere of "Lohengrin" which occurred at Weimar on August 31, 1850 with Liszt in the conductor's chair and the youthful Joachim at the concertmaster's desk.

Abell's most interesting contribution from Weimar was a four page illustrated article on the Liszt Museum. This appeared in a special enlarged European edition of the

son of 1894-95 his accounts of Leopold Auer's playing of the Tchaikowsky concerto, and of his introduction of the "Pathetic" symphony to Berlin; also of the sensations caused by the debuts of Willy Burmester, Alexander Petschnikoff and Bronislau Huhesmann—then a prodigy of twelve—were particularly noteworthy.

From December, 1896, till the spring of 1898, he wrote from Liege and Brussels, where he studied with César Thomson. His accounts of the activities of the famous conservatories of these his great violin strongholds were full of interest.

From the spring of 1898 till shortly before America came into the war in 1917 he lived in Berlin, from 1904 as principal European correspondent of the *MUSICAL COURIER*. Aside from sending in weekly accounts of the Berlin musical life, he attended all the important music festivals and operatic premieres of Germany, and also other musical events of magnitude. He was the only American newspaper man officially invited to the Liszt centenary celebration at Budapest in October, 1911. While there he and Mrs. Abell were presented at Court, where a grand reception was held for the musical celebrities who had come from all over Europe to attend the Liszt celebration.

Not the least significant of Abell's Berlin activities was the social center which he made of his home there. His receptions became world famous, and practically all the great musical personages of the day were guests at his home. The American Ambassador repeatedly was present at these functions. Numerous group photographs of famous artists who were guests at the Abell receptions have from time to time been published in these columns.

Mr. Abell was the first critic to predict a sensational career for Jascha Heifetz. After that wonderful lad's Berlin debut as a boy of twelve, Mr. Abell gave a reception in his honor which was attended by every distinguished violinist in Berlin. Fritz Kreisler accompanied Heifetz on the piano, while other noted colleagues listened in open mouthed astonishment to the child's marvellous playing. Abell also gave a similar affair for Toscha Seidel, as a prodigy.

Mr. Abell's writings are trenchant, authoritative, picturesque. He is one of the recognized music critics of the world. The *MUSICAL COURIER* congratulates him upon his long and successful service, his fair mindedness, and his broad grasp of his subject.

Russian Symphony's Third Pair of Programs

Owing to numerous requests, Modest Altschuler, conductor of the Russian Symphony Society, has decided to play the same program at both concerts of the third pair to be given at Carnegie Hall on Tuesday evening, January 28, and Wednesday afternoon, January 29. Stravinsky's first symphony, first introduced to a New York audience by the Russian Symphony Society on January 15, 1916, will be heard again. Rachmaninoff's piano concerto No. 1 will be played from manuscript by the composer, for the first time in its entirely rewritten version, and Rimsky-Korsakoff's symphonic suite, "Tsar-Saltan" (from his opera of the same name), first played here by the Russian Symphony Society on January 21, 1905, will bring the program of each concert to a close.

Heifetz Soloist with Philharmonic

Jascha Heifetz will be the soloist at the regular Philharmonic subscription concerts at Carnegie Hall tonight, January 23, and Friday afternoon, January 24. The violinist will play the Beethoven concerto in D major. Berlioz's symphony "Fantastique" and the Beethoven overture, "Leonore," No. 3, are the purely orchestral numbers chosen by Conductor Stransky for these concerts.



ARTHUR M. ABELL,
Taken at Weimar, 1894, at the time he began to write for the *Musical Courier*.



ARTHUR M. ABELL,
As he looked in Germany just before America entered the war.

He had gone to Germany in August, 1890, to study the violin. He spent four years in Weimar with Carl Halir. At that time—four years after Liszt's death—Weimar had an interesting musical life and included among its distinguished musical inhabitants Richard Strauss, then second conductor of the Opera, and just becoming famous; Edward Lassen, composer and first conductor of the Opera; Carl Halir, Joachim's most distinguished pupil, concertmaster of the Court orchestra; Bernhard Staven-

MUSICAL COURIER, in September, 1894. It has been kept in the Liszt Museum ever since as the most interesting and comprehensive article ever written on the treasures the museum contains.

In the fall of 1894 Mr. Abell moved to Berlin with Halir and continued his contributions to the *MUSICAL COURIER*, writing special articles on violinists. His "Violin Echoes" of that period are still remembered by the older readers of the *MUSICAL COURIER*. During the sea-



The above photograph shows sixty-one of the sixty-eight students enrolled in the piano department of St. Mary's Hall, a school founded by Bishop Whipple in 1866 in Faribault, Minn. The music department of the institution comprises instruction in piano, theory, voice and violin. One of the very instructive features of the tonal life at St. Mary's is the Artist Course, which enables students to hear many of the noted concert performers and organizations. Among those who have appeared may be mentioned the Flonzaley Quartet, Katharine Goodson, Fannie Bloomfield-Zeisler, Joseph Lhevinne, Harold Bauer, Rudolph Ganz, Ethel Leginska, Guiomar Novaes, Arthur

Student Members of the Piano Department of St. Mary's Hall, Faribault, Minn.

Shattuck, Oscar Seagle, Christine Miller, Maud Powell, David and Clara Mannes, the Saslavsky Quartet, and the Edith Rubel Trio. Katharine H. Wood, director of the piano department, has had a thorough musical education, and before coming to St. Mary's directed several music departments elsewhere with much success. Miss Wood is also a competent organist. This is the sixth year of Ethel Kelley's connection as instructor in the piano depart-

ment of this school, coming directly from the class of Fannie Bloomfield-Zeisler, with whom she worked for three years; she studied harmony, theory, analysis, ear training and composition under the direction of Adolf Weidig, of Chicago. The summer of 1913 was spent in London tutoring with Tobias Matthay. Miss Kelley recently gave a very successful recital before the students of the school and its patrons. Flora Stone, another teacher of the piano department, is a graduate of the New England Conservatory, Boston, Mass.; during the summer of 1913 she studied with Alberto Jonas. She has achieved much success with her teaching of the younger students.

EMMA ROBERTS

Mezzo-Contralto

Stirs Large Audience With Her Supreme Art

In New York Recital, January 7, 1919

"She Paints With Her Voice." ---James Gibbons Huneker

New York Times, January 8, 1919. By James Gibbons Huneker

EMMA ROBERTS SINGS

To show how dangerous it is to generalize, let us begin by reciting that yesterday afternoon there were many motor cars in Forty-third street and in front of Aeolian Hall. Not many weeks ago we proclaimed as stigmata of the fashionable amateur, motor cars, ill-timed applause, flowers on the grand piano coffin, and other squeegees. We were mistaken. There is no truth in the war-worn phrase "semper cadam." Life is too various to be cabined and cribbed in an epigram. Fashionable audience. Much applause. Flowers. Cars and carriage calls. Big coffee colored porter "demned moist and unpleasant"—as Mr. Mantallini used to say—from shouting numbers and rushing to open doors. Yet an afternoon of artistic singing by Emma Roberts, so artistic and so human that we found ourselves applauding, yes—but don't whisper it to Mr. Finck, because he is jealous of his reputation as a professional weeper—there was wet in the corner of our eyes when the young contralto sang "Aux Morts pour la Patrie," by Fevrier. By the dexterous mixing of brains and music she achieves results, nay, heights, denied singers with more luscious organs. And the temperament of Emma Roberts! Let us not forget that else her case would be Hamlet with Ophelia not in the cast.

She knows how to use her voice. Her breath control is admirable. A phrase is never spun out beyond its measure. Her rhythmic sense is controlled by intelligence and by the invisible spirit that moves on the waters of emotion. It is felt, never obtruded. When a climax is demanded it is forthcoming, witness the splendid close of "The Clock," by Sachnovsky (encore un autre "sky" dans ma potion! as the dear dead Jules Laforgue would have cried). Her diction is excellent. In English, French, Russian we heard every word, appropriately colored. She paints with her voice. And her musical conception, that of a sensitive brain and soul—and also heart. She sang "darky" tunes which brought us back to camp meetings in Maryland, a "spiritual" arranged by Harry Burleigh that stirred the lachrymal ducts, and an Indian song, "Chattering Squaw," that heavily leaned on Chinatown. "Colombine," by Poldowski, after Verlaine, and Englished by George Harris, Jr., had to be resung, as well as others, and in the recapitulation each song gained. "The Last Hour," by A. Walter Kramer, a telling lyric mood, was also redemanded.

Miss Roberts loads every phrase with intense dramatic feeling when set down in the score. She has passion and art in skillful equipoise. And humor, and a pretty taste in the making of a musical scheme. Her Russian numbers were idiomatic in sense and sentiment. Personally—and we can't resist this chance—Emma Roberts is comely, dark, vivacious, her eyes not without a sparkling malice, her gown tasteful, her manner gracious. When she sings again she is bound to fill the hall. Why? She knows how to sing artistically, and that includes "all the lyre," as Daudet remarks in "Sapho."

Brooklyn Eagle

MUSIC IN MANHATTAN

Excellent Recital by Emma Roberts

Emma Roberts, who made her debut here last season, gave a recital in Aeolian Hall yesterday afternoon. It was evident that her success of last year was remembered, for her audience, large and enthusiastic, stayed throughout the program and was interested, even into those whose business it is to review recitals and who, as a rule, rush for the shelter of the open air after the average singer's second group.

Though nominated a contralto, Miss Roberts' voice is in reality a mezzo of lovely quality, with particular lusciousness in the top voice, and is admirably handled throughout its long range. Miss Roberts, further, has that rarest quality of technical skill, a mastery of tonal color which enables her to find apt and just musical expression for songs of many kinds of style and sentiment.

Above all else, however, she is an intelligent singer of songs. By the clearness of her diction, the exquisite nature of her phrasing, by her command of style and by her musicianship she makes each song a clearly defined publication of a text heightened and vitalized by music. Five songs of Grieg, sung in English, began her program. Such interpretative excellence as she endowed them will do much to discover for these songs their proper place in song literature.

There followed a miscellaneous group, including an arrangement by Suk of an old Bohemian folk song, "Wish to Wed"; one by Kurt Schindler of a Bessarabian song of the people, "Dunya," and three French songs—the "Chanson Espagnole" of Aubert, the "Colombine" of Poldowski, which had to be repeated, and Fevrier's war song, "Aux Morts pour la Patrie." In a group of Russian songs, sung in their original tongue, one of which, "The Clock," by Sachnovsky, new to our recital list, proved of admirable musical quality and was repeated. Throughout Miss Roberts found fitting expression of their lyric and melodious content. Particularly commendatory was her command of French pronunciation and style.

Songs in English brought the program to a close. Among them were two negro spirituals, "De Ol' Ark's a-Moverin'" and "I Stood on de Ribber ob Jerdon," in which the singer found abundant opportunity to disclose that rarest of singing gifts, a sense of humor. All in all the recital yesterday proved one of the most delightful of the year. Not the least of the delight lay in the fact that the singer is an American of American training.

"Miss Roberts delighted a fine audience with a glorious display of her tender, timbrous and richly colorful contralto voice."—Morning Telegraph, January 8, 1919.

Exclusive Management: DANIEL MAYER, 1448 Aeolian Hall, New York



New York Herald, January 8, 1919

MISS EMMA ROBERTS SUCCESSFUL IN RECITAL

Lovers of good songs and good singing found keen enjoyment at the recital given by Miss Emma Roberts at Aeolian Hall yesterday afternoon. She is not only beautiful, but she has a mezzo-soprano voice of uncommonly good and even quality, well under control. She sings with high intelligence and fine quality of tone, and her enunciation leaves nothing to be desired. Miss Roberts was at her best in a group of Russian songs, sung in the original language, including compositions by Rachmaninoff, Sachnovsky and Balakireff. Rachmaninoff's "A Dream," in a straightforward work harmonically, repeated nevertheless with feeling and color, and she sang it admirably, as also she did for an encore, "A Soldier's Song," by the same composer.

Miss Roberts sang with unflinching pure tone, clear diction and dramatic feeling. The enjoyment of a large audience was enhanced by the excellent accompaniments of Kurt Schindler.

New York Evening Globe, January 8, 1919. By Pitts Sanborn

She has, besides a good natural voice, some admirable qualities of technic and style. She always sings with intelligence and feeling, and her enunciation is easy and clear. Her English diction, indeed, is of uncommon excellence. Moreover, Miss Roberts shows a fine sense of the design of a song, and combines the musical and the rhetorical phrase with conspicuous skill.

New York Evening Mail

"See dat sister dressed so fine? She ain't got religion on-a her min!" sang Emma Roberts yesterday afternoon, and after Kurt Schindler had played the ragtime accompaniment for "De Ol' Ark's a Moverin'" nobody in the audience had room for anything on his mind but delightful recollections of one of the most interesting recitals of the season.

Her two negro spirituals followed a program of Russian, French, a group of Grieg in English; and Miss Roberts has a contralto voice with lovely tones for every mood and a brain for every musical adventure. The inexorable, relentless ticking in Sachnovsky's "The Clock," sung for the first time in America, was a poignant protest which Miss Roberts' finely dramatic singing made enormously impressive. She had to repeat this and Poldowski's "Colombine," adding Rachmaninoff's "The Soldier's Bride" to her Russian songs. Miss Roberts does not sing songs merely to display her voice; she selects music that has beauty and distinctive character and interprets it with the superb intelligence that makes her a truly great artist.

New York American, January 8, 1919. By Max Smith
Nature has provided Miss Roberts with a voice of beauty.

New York Sun, January 8, 1919. By W. J. Henderson

EMMA ROBERTS IN FINE SONG RECITAL

Contralto Selects Program Which Displays Her Beautiful Voice—Shows Dramatic Power—Gives Especial Effect to Hymn for the Slain of France

Emma Roberts, who is dubiously called a contralto, when perhaps she is rather a dramatic mezzo-soprano, gave her annual song recital in Aeolian Hall yesterday afternoon. Her program, with the exception of the first group, was one nicely adjusted to a rich display of her beautiful voice and her exceptional skill as a singer.

Miss Roberts sang several unusually good songs. Some were not unknown to local music lovers, but were none the less welcome. Poldowski's "Colombine," for instance, is a lyric in which Miss Roberts sweeps a wide range of expression from the bubbling of a pretty humor to the verges of tragedy.

Hymn Proves Effective

Aux morts pour la Patrie, by Fevrier, proved to be a poignant hymn to the slain of France in the great war and to it the singer brought a compelling eloquence. Another new and dramatic song was Sachnovsky's "The Clock" (sung in Russian, of course), a communication of intense yearning deepening into despair. Miss Roberts sang it superbly and was obliged to repeat it.

A repetition was asked also for McFadyen's well conceived "Inter Nos," a song possessed of genuinely vocal quality and emotional potency.

Miss Roberts' recital yesterday was by far the best she has ever given in this city. She was undoubtedly in command of all her vocal resources, which are very considerable. Her voice is full throated and luscious, and owing to its variety of color it lends itself readily to the most subtle shades of meaning. Technically this singer stands in the forefront of her profession. Her tones are all normally placed, round, free and elastic; her diction, characterized by purity of vowel sounds and neatness of consonants, is easy and shows no evidence of labor. Her phrasing is both literary and musical and shows a rare knowledge of the art of vocal rhetoric.

Has Dramatic Temperament

But if this were all she might still be a very uninteresting singer. She is quite the opposite. Temperament of dramatic type is hers, and she has also infectious humor and a gentle archness which is captivating. Between the extremes of her expositions lie many grades of significance. Her most valuable equipment, however, is her fine intelligence. She puts brains into her singing, but without omitting heart.

The finesse of her art may be lost upon all but connoisseurs, but her warm feeling, her vivid imagination, her mental grip on design and the quick response of her voice cannot. There were movements of touching interpretation in her recital. She had a good and sensitive audience, manifestly well pleased with her. Kurt Schindler gave valuable aid at the piano.

New York Tribune, January 8, 1919

MISS EMMA ROBERTS AGAIN HEARD IN SONG RECITAL

Miss Emma Roberts, a singer who is not unknown to New York audiences and who has already won a distinct place in their esteem, gave a recital yesterday afternoon at Aeolian Hall. Miss Roberts was at her best, and once again gave evidence that she is one of the most satisfying artists now to be heard in the concert world. She possesses refined intelligence, just taste and an innate emotional nature.

She opened her program yesterday with a group of Grieg, and in three songs her interpretative intelligence was at once manifest. But she was particularly delightful in "Dunya," a setting by Kurt Schindler, based on the sketch of Lisienko, in Aubert's "Chanson Espagnole," in Poldowski's "Colombine" and in Fevrier's "Aux morts pour la patrie." The last song was given for the first time in America and proved to be exceedingly effective. It was simple, vigorous and melodious, informed with the dignity required by the subject. Miss Roberts sang it with rare poignancy.

New York Evening World, By Sylvester Rawling

EMMA ROBERTS IN SONG RECITAL

Emma Roberts gave a song recital at Aeolian Hall yesterday afternoon that was out of the ordinary. Unquestionably her voice is that of a mezzo-soprano and it is of a quality to command respect. But Miss Roberts has more than voice. She can interpret songs with appreciation and impart to them the sparkle, the wit, the humor or the pathos that each demands. In the songs in French, in English, in Russian and in negro dialect, covering a wide sweep of emotions, Miss Roberts sang effectively. She was a charming stage picture. Kurt Schindler was a sympathetic accompanist at the piano.

New York Evening Sun, January 8, 1919

Miss Roberts is a singer of sure taste, and her program had the lustre to it of good choosing as well as good singing. She sings with intelligence foremost and possesses a personality which is her staunch aid.

ACROSS THE COUNTRY

Albany, N. Y.—Mrs. Edward H. Belcher, coloratura soprano, and Mrs. Peter Schmidt, violinist, appeared in joint recital before the Monday Musical Club and invited guests at the Historical and Art Society. Mrs. Belcher was in fine voice, and her selections, in addition to arias from Mozart's "Belmonte" and "Madame Butterfly," included Kreisler's "Cradle Song," Landon Ronald's "Down in the Forest," and some old Scotch songs. Mrs. Schmidt played the De Beriot concerto and a group of short numbers, which included the Galkine serenade and the Tschet-schulin "Olla Jangaresca." Esther D. Keneston was accompanist for Mrs. Schmidt and Mrs. George D. Elwell played Mrs. Belcher's accompaniments. The concluding number, and a fitting climax for a most enjoyable program, was the Bach-Gounod "Ave Maria," Mrs. Schmidt playing the obligato. Serving as ushers were: Mrs. Thomas Wilbur, Elizabeth J. Hoffman, Mrs. Raymond N. Fort, Helen Erbele, Agnes Jones, Florence M. Loftus, May E. Melius, Mrs. E. F. Horton, Mrs. Wendell M. Milks, and Mrs. B. R. Rockards.—Walter Morrison, tenor of the Madison Avenue Baptist Church, New York, sang at the Roosevelt Memorial service in the First Presbyterian Church, when the quartet choir chanted, and Dr. Harold W. Thompson, the organist, played the funeral march from the "Eroica" sonata by Stanford, "Ase's Death," from the "Peer Gynt" suite, and excerpts from Mozart's "Requiem."—The Harmony and Crescendo clubs, Helen M. Sperry, conducting, will give a concert February 8 at Chancellor's Hall. Among the soloists will be Lucile Walter, Mrs. Daniel S. Benton and Julia M. Verch.—The first of a series of four musical evenings was given at the State Street Presbyterian Church by a quartet, with J. Austin Springer at the organ.—Fred S. Quinlan, of Amsterdam, and Russell Carter, conductor of the community chorus, gave piano duets during the intermission at a community sing here.—The Woman's Club chorus is meeting weekly and rehearsing part songs at the studio of the leader, Jean Newell Barrett.—The recital scheduled to be given on January 29 by Louise Homer, Jr., soprano, and Helen Jeffrey, violinist, has been postponed indefinitely because of a slight operation to be performed on the young singer's throat. The event was to have benefited the Junior League fund for Trinity Parish settlement work.—The notice of the death of Prof. Leandre A. Du Mouchel will be found on another page of the *MUSICAL COURIER*.—The Galli-Curci recital drew the largest audience to the Shubert-Harmanus Bleeker Hall that has assembled in that building in many years. Boxes, galleries, orchestra and stage were crowded, and there were many standees upstairs, downstairs, and in back of the stage. The soprano, this being her third appearance here, was in fine voice. Her program was varied and included, besides the florid "Carnival of Venice," the "Sempere Libera" aria from "Traviata" and the "Depuis le jour" from "Louise," as well as a group of songs. Homer Samuels was the accompanist, and Galli-Curci sang his song, "When Chloris Sleeps," sharing the resultant applause with the pianist-composer. The concert was given under the management of Ben Franklin, who will present Jascha Heifetz in recital on February 6.

Boston, Mass.—(See letter on another page.)

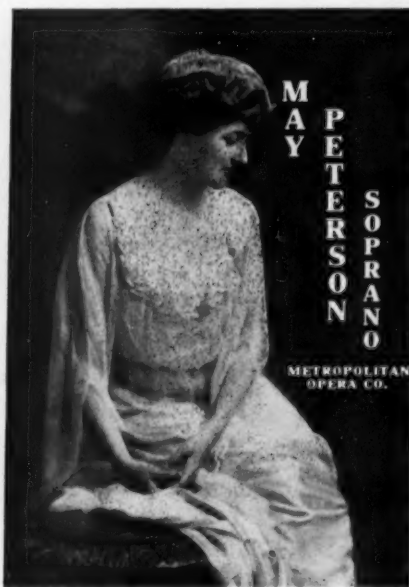
Burlington, Vt.—The last concert given in this country by the Paris Conservatoire Orchestra took place on January 6, in the University of Vermont gymnasium. It was a journey of sentiment, as the Frenchmen did honor to the memory of Lafayette, who laid the cornerstone of the college. The personnel of the orchestra arrived from Montreal at noon Monday, and were met at the station by the school children of the city, who sang for them, and by members of the Board of Aldermen and officers of the Chamber of Commerce. The appearance of the orchestra, which had been heralded ever since last August, proved the biggest musical sensation the State of Vermont ever knew, and the enthusiasm evoked by their marvelous performance was something long to be remembered. The best product of French culture—there is nothing finer than the Paris Symphony—a revelation of smoothness, and bewildering in its beauty of tonal quality, as one of the critics said. Upon this huge perfect instrument Andre Messager played with the skill of the consummate artist that he is. The audience greeted all of the numbers with great applause, and there were many flowers, including a huge laurel wreath from the Board of Aldermen, for the con-

ductor. The soloist, Magdeleine Brard, who is about fifteen years of age, proved herself the possessor of wonderful talent. Her clean-cut technic, beautiful touch, splendid rhythmic sense, and an understanding far out of the ordinary and far beyond her years, brought for her instantaneous success. It was, in effect, a genuine triumph. Her numbers were Fauré's ballad and Saint-Saëns' "Wedding Cake," with Fauré's impromptu as her encore number. At the end of the program an electrifying rendition of "La Marseillaise" was given. The concert was under the local management of Arthur W. Dow.

Chicago, Ill.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Columbia, S. C.—The midwinter concert of the Columbia College Conservatory of Music, Frank M. Church, director, was scheduled to take place on January 20, this being the twenty-second of the series given at the college. Those who participated in the program were Eugenia Fox, Louise Green, Katherine Sartor, Annie Stokes, Henrietta Hodges, Gracie Sanders, Alline Bethea, Mattie Timmons, Eddie Sweet, Eoline Taylor, Permelia Strohecker, Elizabeth Sellers, Louise Harrison, Inez Rushton, Kathleen



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Porter, Sadie Harter, Mrs. J. D. Prevats, Dorris Kohn, Lola Dickman, and Miss Deitz. Forthcoming events at the school include two additional students' recitals, the first on March 3 and the second on April 7. On March 24 there will be a piano recital by Louise Harrison and Inez Rushton, while on April 14 a certificate recital will be given by Alline Bethea, Dorris Kohn, Eddie Sweet and Eoline Taylor.—Frank M. Church, organist and choirmaster at Trinity Church, arranged a splendid musical program for the Christmas service at that house of worship. Mr. Church was assisted by the Messrs. Briggs, King, Stein, Prunier and Anderson.

Denver, Col.—The Sunday afternoon municipal organ concerts held in the Auditorium, which have been cancelled since November because of the "flu" epidemic, began again on January 5. Lawrence Whipp, organist, played six selections: Mathilde Dresant, a young soprano (pupil of Florence Lamont Abramowitz), who achieved much success last summer at the City Park Band Concerts, sang two songs, and John C. Wilcox led the community singing.—The members of St. John's Cathedral choir are presenting "Nativity," a cantata composed by Henry

Houseley, at vesper services on Sunday afternoons at 4.30 o'clock, during January. The cantata is a composition of merit, and is being published in book form. Soloists taking part in this cantata are Mrs. Charles E. Wells, Ruth Williams, Ruth Vincent, Mrs. F. Hollingsworth, Fred T. Rinquest, R. Hoste and Lancaster Smith.—The Auditorium artist concerts began January 6, with Reed Miller, tenor; Frederick Wheeler, basso; Nevada van der Veer, soprano, and Myrtle Thornburgh, contralto.—Robert Slack reopens his series of concerts on February 4, with Lucy Gates, soprano, and the Trio de Lutece.—The virtuosity displayed on January 3 by Armin Doerner in a New Year piano recital of American composers at the Knight-Campbell recital hall was an event musically. The clarity of his runs, the suave undulation of his arpeggios, the bounding certainty of his octaves (he studied with Kullak), bespoke mastery and pianistic ripeness.—Cavallo has organized an orchestra of forty picked musicians, and on January 19, at the Rialto Theatre, he was scheduled to present them in a short program during the "movie" intermission. He plans to give light symphonic numbers, and try to popularize good music which will be of educational value to the general music loving public. Henry Priestman, formerly a member of the Cavallo orchestra at Lakeside, is to be his concertmaster. A large number of the new orchestra members are Denverites, though several were recruited from the East.—John Wilcox is rehearsing "The Messiah" with the Municipal Chorus. He hopes to have the oratorio ready for presentation some time in March.

Detroit, Mich.—(See letter on another page.)

Faribault, Minn.—Katharine H. Wood, director of the piano department of St. Mary's Hall and also an organist of merit, gave a most interesting piano recital here on January 6. Her program included numbers by Grieg, Bach-Tausig, Liszt and Chopin.

Harrisburg, Pa.—(See letter on another page.)

Harrisburg, Pa.—William R. Stonesifer, organist of Grace M. E. Church, and recently appointed supervisor of public school music at Steelton, Pa., is making a favorable impression in his new position. He has organized the musical work efficiently, and has succeeded in making it really interesting. The singing of some of the classes, heard the other day, was especially noteworthy for the fine quality of tone and artistic phrasing.—Katharine Dubbs, soprano, has been engaged as soloist at Christ English Lutheran Church of this city.—Marie Jehle and Flo Eshenower, vocalists of this city, recently returned from Philadelphia, where they gave concerts for soldiers and sailors at the various service houses.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Louisville, Ky.—The concert given by Mrs. Harry Williams and Mrs. J. B. Speed for the benefit of the Italian relief fund, on the evening of December 20, was the first public performance to be given after the influenza ban was raised. Mrs. Williams, whose home is now in Chicago, but who was one of Louisville's favorite singers in former years, was in splendid voice, and her artistic interpretations never more evident. Her program included a group of five songs by John Alden Carpenter, French and Russian songs, etc. It is always a notable occasion when Mrs. Speed accompanies a singer, and, as usual, her support at the piano was a marvel of taste and expression.

—On December 24 the orchestra of the Paris Conservatoire was heard at Macauley's Theatre by an audience that was not really worthy of the artistic performance given. The delicacy and finish of shading, the beautiful unity of tone, and the refinement of every nuance made the concert one long to be remembered. Andre Messager is a director who achieves the maximum of result with the minimum amount of effort, and his control of his men is magnetic, but very serene. The program consisted of "Wallenstein's Camp," by d'Indy; the Saint-Saëns A minor symphony; "L'Apprenti Sorcier," Paul Dukas; "Prelude du Deluge," Saint-Saëns, and "Rhapsody Norvegienne," Lalo. Gabrielle Gills was the vocalist, singing the "Louise" aria. The violin solo in the "Deluge" prelude was so charmingly played by Alfred Brun that the audience insisted upon a repetition.—On the evening of December 27 the Trio de Lutece was heard at the Y. M. H. A., presented by the Wednesday Morning Club, of which Mrs. J. E. Whitney is president. George Barrere, flutist; Paul Kefer, cellist, and Carlos Salzedo, harpist, delighted with their excellent ensemble work. The solos consisted of "A Song" for cello, by d'Indy; variations on an old style theme, arranged for the harp by Salzedo; and two flute solos, the minuet from "Orpheus," Gluck, and polonaise and badinerie, Bach.—The piano recital given by George Copeland at the Y. M. H. A. on Janu-

(Continued on page 42.)

Mayo Wadler

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American Artist Ranks High Among Contemporary Pianists

"One of the few pianists of the present day who has something individual to give to his hearers."

—Henry T. Finck in *New York Evening Post*.

What the Press said of his recital on January 10th:

By James Gibbons Huneker in *New York Times*.

SHATTUCK PLAYS TSCHAIKOVSKY

The most important number on the program of Arthur Shattuck's piano recital at Aeolian Hall yesterday afternoon was the seldom played Sonata by Peter Ilyitch Tchaikovsky. We dimly recall having heard the work given by Professor Karl Klindworth—to whom it was dedicated by the composer—about thirty years ago at old Steinway Hall; and the indefatigable Franz Rummel had it at his finger ends, but whether he offered it in public we cannot say. Godowsky also played it, but we confess to not hearing it from him. The Sonata opus 37 is in the key of G. Possibly its great length, fifty pages, has kept it under lock and key. Its opening is rudely vigorous, while the countertheme in G minor is a blending of Chopin.

Lack of cohesiveness is the gravest fault throughout. The ideas are often orchestral, but diffuse. There is more simplicity in the E minor Andante, and in this movement the piano idiom is in evidence. The Scherzo is Tchaikovsky in a waggish mood. He plays jokes and roars over them. The Finale is all hammer and tongs, and it is the most Russian of the four sections. In a footnote to the composition the composer suggests the correct use of the pedal, knowing well that atmosphere, color, perspective, are essentials of his music. As a whole the Sonata is written largely for orchestra and piano.

MR. SHATTUCK POSSESSES MORE THAN MERE TECHNICAL PROFICIENCY. OF HIS MECHANISM YOU THINK LAST BECAUSE HE IS VERY MUSICAL, AS WELL AS INTELLECTUAL. HE IS OF THE TRUE NORTH AMERICAN CEREBRAL TYPE, THE SORT THAT DOES NOT ALLOW HIS EMOTIONS TO BLUR HIS CONCEPTION OF A WORK. THE LINEAR DESIGN COMES FIRST IN HIS SCHEME; THEN DYNAMIC MASS; LAST, THOUGH NOT LEAST, TONE-COLOR. WE HEARD HIM PLAY IN PHILADELPHIA DURING THE PREVIOUS SEASON WITH THE SYMPHATIC ACCOMPANIMENT OF LEOPOLD STOKOWSKI, A CONCERTO BY PALMGREN, AND THE RESULT WAS A MUSICAL AURORA BOREALIS. He omitted the Scherzo of the Sonata yesterday because of the persistent G major tonality. But how well he brought out the insistent rhythms of the first movement!

Mr. Shattuck played a Brahms slow waltz (in A flat) with so much charm that he had to repeat it. It is one of a set of two dozen masterpieces in miniature, yet hardly ever in the repertory of a concert pianist; which is a pity. An Intermezzo, Op. 117, No. 2, by Brahms, preceded it, in which the deep musical feeling of Shattuck was admirable.

The second theme sounds like "Carmen, je t'aime," from Act III; though Bizet probably found the lovely phrase in the same place that Brahms did, namely, the "O Jesu" in a sacred song by Joseph Haydn. A concert etude by Poldini, often played by Moriz Rosenthal—truly Viennese in character; "Rain," by Emerson Whithorne, redolent of Debussy, yet individual and effective; and Liszt's Twelfth Rhapsody, closed an enjoyable afternoon. As encores the young virtuoso offered a Chopin Prelude in F and a delightful trifle by the Russian Rebikov.

Henry T. Finck in *New York Evening Post*.

ONE OF THE FEW PIANISTS OF THE PRESENT DAY
WHO HAS SOMETHING INDIVIDUAL
TO GIVE TO HIS HEARERS

Evidently Arthur Shattuck, the well-known American pianist, is determined to leave the beaten track of recital programs, and for this laudable ambition he deserves high praise. Yesterday afternoon at Aeolian Hall he seemed to some of his hearers to have perhaps wandered too far afield, when he played the Glazounoff prelude and fugue in D Minor, and the Tchaikovsky sonata in G Major. . . . There are many preludes and fugues of Bach which are seldom heard and which, in spite of the rigidity of form, are tone poems full of "modern" harmonies, full of thrills for music lovers. May we not hope that Mr. Shattuck will let us hear some of these buried gems? HE HAS THE MUSICAL INTELLECT, THE TASTE, THE CLEARNESS OF ARTICULATION, THE MASSIVE BUT RICH TONE TO DO THEM JUSTICE. HE IS ONE OF THE FEW PIANISTS OF THE PRESENT DAY WHO HAS SOMETHING INDIVIDUAL TO GIVE TO HIS HEARERS.



Photo by Matzene, Chicago

Max Smith in *New York American*.

Mr. Shattuck's style of playing has nothing in the least bit theatrical or obtrusive about it. He never even by a hair's breadth oversteps the bounds of good taste. But he has at his command an ample technical equipment, ample enough, surely, to enable him to indulge in bravura flourishes if they were to his liking, and he can play both with delicacy and vigor.

New York Evening Journal.

Arthur Shattuck, a pianist heard frequently in New York, gave a recital in Aeolian Hall yesterday afternoon, which left the impression that he might be heard oftener with pleasure to the concert-goer. HE IS AN AMERICAN WHO HAS ACHIEVED REAL DISTINCTION and personality at the instrument.

Mr. Shattuck presented an unhackneyed program that included the G Major sonata of Tchaikovsky, a prelude and fugue of Glazounoff, and the Ballet music from Gluck's "Alceste." The Tchaikovsky sonata gave the pianist an excellent opportunity to display a beautiful singing tone. HIS MOST INGRATIATING CHARACTERISTICS ARE DEFTNESS AND DELICACY AND AN APPEALING DISPLAY OF SENTIMENT.

Grenville Vernon in *New York Tribune*.

SWEET AND POWER UNUSUAL

Arthur Shattuck, who is well and favorably known as a concert pianist, gave a recital yesterday afternoon at Aeolian Hall. He was especially admirable in his playing of the Tchaikovsky G Major Sonata, where his sense of rhythm and his fine sonority were most praiseworthy.

MR. SHATTUCK IS AN EXCELLENT MUSICIAN AND THE POSSESSOR OF A STRAIGHTFORWARD VIRILE STYLE, AND HIS SWEET AND POWER ARE UNUSUAL.

Other numbers on his program yesterday were Glazounoff's Prelude and Fugue in D minor, Saint-Saëns' arrangement of the ballet music from Gluck's "Alceste," and selections by Brahms, Poldini and Whithorne. The audience was warm in its demonstrations of approval.

W. J. Henderson in *New York Sun*.

SHATTUCK RECITAL PLEASES AUDIENCE, PIANIST
REVIVES SONATA POPULARIZED BY
RUBINSTEIN

Arthur Shattuck, pianist, gave a recital yesterday afternoon in Aeolian Hall. He brought a new interest to the routine of recital programs by reviving the Tchaikovsky G Major sonata, his only work in this form. It was composed in 1879 and played in the same year by Nicolas Rubinstein at a concert of the Musical Society of Warsaw. The work was received with so much favor that Rubinstein repeated it soon afterward in recital.

The sonata is characteristic. Its insistent repetition of the resounding theme with which the first movement opens is in the true Russian spirit, though the theme itself has no national flavor. The broad sonorities and virile moods of the sonata make it worth hearing, albeit there is a certain monotony of feeling. But such a musical creation ought not to be permitted to slumber while so many tenuous works are continually thrust into notice.

Mr. Shattuck began his recital with Glazounoff's prelude and fugue in D Minor. The work, like the Tchaikovsky sonata, proved congenial to Mr. Shattuck's style, which leans toward large resonance and ponderous accent.

Emerson Whithorne's "Rain," an American composition, was on the list, together with works by Brahms, Poldini and Liszt.

MR. SHATTUCK IS A PLAYER OF INTELLIGENCE AND SINCERITY WHO HAS EARNED HIS WAY TO A POSITION OF PROMINENCE AMONG CONTEMPORARY PIANISTS.

Katharine Lane in *New York Evening Mail*.

A young man with a square chin and a lot of curly blonde hair played the piano in Aeolian Hall yesterday afternoon. He is the type of American who is likely to be described as a virtuoso, and certainly ARTHUR SHATTUCK PLAYS WITH A VIGOROUS ENTHUSIASM THAT HAS ALL THE POWER OF A FRESH NORTH WIND. HE IS THE STURDY, INTELLECTUAL ARTIST, SINCERE AND UNAFFECTED. His strongly marked rhythm in the Tchaikovsky sonata made it almost a new interpretation of that brilliant composition.

Reginald De Koven in *New York Herald*.

ARTHUR SHATTUCK WINS RANK AMONG LEADING
PIANISTS

AMERICAN MUSICIAN REVEALS EXCELLENT
QUALITIES IN RECITAL HERE

After Mr. Shattuck's interesting and well-contrasted program, so admirably interpreted, I am more than ready to concede him a high and definite place among contemporary pianists; and as an American, must consider him as an artist of whom we may well be proud.

His technic is ample, fluent, unforced and so sonorous in effect; his command of the instrument is indisputable; his tone is clean-cut, forcible and compelling. HE IS A PIANIST OF UNDOUBTED ARTISTIC ATTAINMENT, INTERPRETATIVE ABILITY, IMPRESSIVE FORCE, AND IN HIS OWN VEIN, OF MORE THAN USUAL INTEREST AND CHARM.

In the G major sonata of Tchaikovsky the pianist gave us a taste of his real quality as executive and interpretative musician, and in the last movement, so thoroughly typical of the composer, Mr. Shattuck gave evidence of intelligent appreciation as convincing and rare as it was admirable. In the last group of miscellaneous pieces, a waltz by Brahms, pleased the audience so much that it had to be repeated. A CONCERT ETUDE BY POLDINI WAS GIVEN WITH SO MUCH DELICIOUS TECHNICAL FINISH AND SO MUCH REAL SENTIMENT AND EMOTIONAL CONTRAST THAT ONE COULD ONLY SIT IN ADMIRATION OF A REALLY ARTISTIC EXHIBITION OF HIGH CLASS PIANO PLAYING. The same was true of the execution of a number called "Rain," by Whithorne, which was given with convincing atmosphere and pictorial effect, and a facility and plastic nuance of technic and expression that were wholly admirable.

While a little more sentimental and a little less virile than an interpretation of the work (the Liszt Rhapsodie No. 12) given by Rachmaninoff recently, it was, nevertheless, a rendering which in technical brilliancy, dynamic contrast, rhythmic force and verve, would have done credit to any pianist, and served notably to strengthen my estimate of Mr. Shattuck as an artist of extraordinary ability.

"Mr. Shattuck is a pianist of undoubted artistic attainment, interpretative ability, impressive force, and in his own vein, of more than usual interest and charm."

—Reginald de Koven in *New York Herald*.

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STEINWAY PIANO USED

GOTHAM GOSSIP

The Arens Pupils' Club Resumes Sessions—Thursby Musicales Features—The Salon Intelligenza Is Formed—Kirpal Recital and Aphorism—Scott-Hourigan-Wolverton-Riesberg Recital—Laurie Merrill in Demand—Maley Songs at Arion Society—Dossert Pupils Sing—Lesley Martin Pupils on Broadway—National Opera Club Advantages—Begum Syzee Rahamin Lectures on Indian Music—John B. Foster's Patriotic Song

Land Musicales—Signé Lund in Chicago—Baldwin Plays American Works—Dadmun Sings at Roosevelt Memorial Service—F. A. of M. Dinner to Bartlett—Mehan Musicales Begin Soon—Amy Fay Desires Organ Position—Lewing at Arion Society—"For Unto Us a Son Is Born," Says Hugo

The Arens Pupils' Club, now in its third year, met at the house of the founder, Mrs. S. Mallet-Prevost, 1155 Park avenue, on January 8. The object of the club is to give members an opportunity to sing for one another for mutual criticism and encouragement, to gain in poise, assurance and stage manners, and finally to become acquainted. Arens usually makes some critical remarks at the close of the program, but on this occasion instead he paid a feeling tribute to the memory of Alphonso Grien, a distinguished member of the club, whose untimely death is referred to in another column of this issue. The following program was artistically rendered: "The Rose of Yesterday" (Rich), Margaret Cantrell; "Since First I Met Thee" (Rubinstein), Mrs. M. M. Rockwell; "Vos yeux" (D'Har-

REFRAIN Moderato tranquillo espressivo

Dear little rose, with your heart of gold,

Dear little rose, may your petals fold,

My heart sweet I will trust you to keep,

Deep in your heart 'till you are gone.

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delot), "Hayfields and Butterflies" (Del Riego), Dorothea Lewis; "Sapphic Ode" (Brahms), and "Death and the Maiden" (Schubert), Estelle Broda; "Sing to Me, Sing" (Clayton Johns), and "Invictus" (Huhn), Mrs. S. Mallet-Prevost; "The Sweetest Flower That Grows" (Van der Stucken), Agnes Zulauf; "Musette's Waltz" from "La Bohème" (Puccini), Mrs. Dr. Leudle; "Ombra Mai fu," from "Xerxes" (Handel), Florence Gauggel; "Ishtar" (Spross), Mathilda Berlin; "With Verdure Clad" from "The Creation" (Haydn), "The Last Hour" (Kramer), Mrs. Kemp-Ponder; "Fear Not Ye, O Israel" (Buck), and three Chinese songs—"Of What Use Is a Girl?", "The Old Woman," "Pat-a-Cake" (Crist), Helen Davis; "Mi chiamo Mimì" (Mimì's narrative from "La Bohème") (Puccini), Laura Combs. The club meets on the first Wednesday of each month, refreshments are served, and the members enjoy a social reunion.

Thursby Musicales Features

Emma Thursby's second Friday afternoon musical reception took place at her apartment, 34 Gramercy Park, January 10. It was a unique and interesting afternoon, the guests of honor being Her Highness Mazli Rafinga, of Janjira; her sister, Atinyo Begum Syzee Rahamin, and her husband, S. Syzee Rahamin, of Bombay, India, whose paintings have been exhibited recently at the Knoedler Galleries. The ladies wore their native gold embroidered costumes and jewels, making a very attractive picture. Harriet Ware, composer, was also a guest. Delightful music was given by two of our navy boys, Robert A. Mee and Count H. Horowitz. Mr. Horowitz played the mandolin in a clever manner, with all the beautiful sostenuto and artistic effects of the violin. Mr. Mee played the piano accompaniments. Paolo Martucci rendered some of his father's beautiful selections on the piano. Among those present were: Col. Ugo Pizzarello, of the Italian Army; Lieut. Angelo Fanelli, Eleanor N. Victor, Meta Reddish, Mr. and Mrs. Colin Campbell Cooper, Mrs. William Gaynor, Mrs. Warren Ransom, Mrs. C. Vanderbilt Barton, Mrs. William A. Allen, Mrs. William V. Hirsch, Adelaide Johnson, Mrs. Anderson-Offutt, Mrs. Gowdy-Baker, Mrs. Samuel D.

Bradford, Harriet Ware, and Mrs. Henry Phipps. Content Johnson presided at the tea table. Miss Thursby's Friday musicales will continue through January and February.

Salon Intelligenza Is Formed

The Salon Intelligenza, a new society organized by Baron Holf Dewitz, of Copenhagen, Denmark, "for the purpose of combining all that is worth while in society with that in the world of art," quoting Cleveland Moffett, the author, who made the opening address before a gathering of about one hundred invited guests of Baron Dewitz at 11½ West Thirty-seventh street, January 10. The soloists of the musical program were Edyth May Clover, pianist, who played selections by Chopin and Liszt, and Thomas Wilfred, the Danish lutenist, who gave selections of English and Scandinavian folklore music. Marion Hansen's orchestra played Norse folklore music. Russian Samovar tea and Swedish Glögg, a famous liquor of Scandinavia, were served by women in different national costumes. Among the guests present were the Countess De Martinpil, Baron De Berville, of France; Mrs. Roland Hinten Perry, Cleveland Moffett, Mme. Salabous, Bertram Shapleigh, Dr. and Mrs. Charles W. Hack, Mrs. George Pratt, Count Yrca, of Poland; the chief of Clan Farghus, of Scotland, Richard Fletcher; Mrs. T. W. O'Connor, Mrs. Charles E. Taft, Mrs. William Van Wyck, Gen. S. F. Kneeland, and others.

Kirpal Recital and Aphorism

Margaretha Kirpal, the popular teacher of singing, is preparing a fine program for her artist-pupils who will appear in the large ballroom of Hotel Plaza on March 15. Mrs. Kirpal says: "Unless a pupil improves 100 per cent. every year, there is something wrong with the teacher."

Scott-Hourigan-Wolverton-Riesberg Recital

John Prindle Scott's songs were sung by Edna Wolverton, soprano; modern piano music was played by Mollie Hourigan; Bessie Riesberg played violin solos, accompanied by her sister, Mrs. Franklin M. Goodchild, and a good sized audience listened to the music, at the Woman's University Club, January 14. This event was under the auspices of the Triangle Club. The Scott songs are all extremely melodious, singable and playable; singers and audiences like them, and in consequence they are making a name for themselves. Miss Wolverton sang "The Wind's in the South" (a spring song) especially well, and had to

usual power and dramatic expressiveness. Dora Gibson, a member of the Chicago Opera Association, recently appeared there as Santuzza and Amneris.

Lesley Martin Pupils on Broadway

Mabel Wilbur, Mabel Withee, Ada May Weeks, Louis Allen and Manvil Kippen, five young stage artists, are all prominent in Broadway productions, such as "Redemption," "Listen, Lester," etc. They all excel as singers and actors, and owe their vocal ability to the well known authority, Lesley Martin.

National Opera Club Advantages

Membership in the National Opera Club, Katherine Evans Von Klenner, founder and president, has many advantages besides that of hearing opera and concerts. Eight attractive afternoon and four evening affairs are given. Noted lecturers, critics and writers, discussions, and excellent singers are all included in the scheme. At nearly every meeting, the remarkably well trained chorus of seventy-five men and women, who have enjoyed the personal tuition of Mr. Sapiro, who was formerly conductor of the Metropolitan and other foreign opera houses, appear. These ladies and gentlemen are all members of the society and not a body of mere paid chorus singers. To hear ensembles of operatic masterpieces is commonplace, yet each appearance of this chorus would arouse enthusiasm in a home of professional opera in any land. Sometimes visiting celebrated painters, sculptors, and even statesmen, are invited to speak in addition to prominent musicians.

Begum Syzee Rahamin Lectures on Indian Music

The word Begum means Lady, the English title of nobility, and the Begum Syzee Rahamin, who is from Bombay, gave a talk before the Daughters of Ohio at the Waldorf-Astoria Hotel, January 14, on the music of India. She is visiting this country with her husband, an artist, and her two sisters, in order to make observations on musical matters before returning to her native land to found a conservatory. The Begum Syzee Rahamin was one of the first women in India to interest herself in the woman's movement there, and has lectured at the Sorbonne. Her lecture yesterday afternoon, illustrated with songs of India, was the occasion of her first public appearance in this country.

A NEW AMERICAN MELODY BALLAD

"WHEN YOU LOOK IN THE HEART OF A ROSE"

By MARIAN GILLESPIE and FLORENCE METHVEN

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respond to an encore. Miss Hourigan plays with great brilliancy as well as feeling and Bessie Riesberg is an extremely musical young person. She draws a tone of feeling and accuracy, and both she and her sister, Mrs. Goodchild (a bride of two months), gave much pleasure by their co-operation.

Laurie Merrill in Demand

Laurie Merrill, the young soprano so frequently mentioned in musical circles of late, sang twice at the Hotel Vanderbilt Sunday evening concerts recently, and also at a concert at the Gramatan Hotel, Bronxville. She gave a recital at St. Paul's M. E. Church, Manhattan, and previous to these affairs was heard at Hotels Essex and Sussex, Spring Lake, N. J.; at Colonel Averill's, Lake Mahopac, and in Baltimore and Washington, D. C. She also made a tour of New York State for the Fourth Liberty Loan, visiting Albany, Syracuse, Utica, Cohoes, Hudson, etc., with Fay Foster, the composer. Coming engagements include appearances as soloist with the Red Triangle Orchestra, Brooklyn, February 5 and February 11. Before becoming a singer Miss Merrill had achieved quite a reputation as a violinist. She is a young woman of much charm.

Maley Songs at Arion Society

An hour of the songs composed by Florence Turner-Maley was given at the Arion Society headquarters January 12, the composer being at the piano. Mildred Graham, soprano; Harvey Hindermeyer, tenor, and Earle Tuckerman, baritone, interpreted the songs (published by Huntzinger & Dilworth), which were as follows: "Summertime of Long Ago" (dedicated to Mr. Hindermeyer), "A Fair Exchange," "Lass o' Mine," "I'll Follow You," Harvey Hindermeyer; "C'est Toi," "Ravissant Papillon," "A Call" (dedicated to Miss Graham), Mildred Graham; "In a Garden Wild," "I Would Give to Thee a Rose" (dedicated to Mr. Tuckerman), "The Fields o' Ballyclare," "Brighidan Ban Mo Store," Earle Tuckerman; "An Idyl," "The Heart of the Year," "Song of Sunshine," Mildred Graham.

Dossert Pupils Sing

Olive White and Dora Gibson, both of them prominent pupils of the Dossert studios, are making a name for themselves as superior singers. The former recently sang for a private audience "Dawn on the Desert" and "The Year's at the Spring," displaying a splendid contralto voice of un-

John B. Foster's Patriotic Song

"There's a New Watch on the Rhine" is the name of a patriotic song, words and music by John B. Foster, well known in sporting circles as the secretary of the Giants ball team, but more easily identified in musical circles as the husband of Harriet Foster, the contralto. The song has pronounced melody and rhythm, and is making its way among patriotic societies and soldiers' camps.

Land Musicales

Harold Land, who has been serving in the navy for the year past, and who was known as "the singing sailor," gave a recital of classic and modern songs at his home, "Green Gables," Yonkers, January 11. Mr. Land's voice has grown in volume and expressiveness, and a large audience heard him sing. Sundays he may be heard at St. Thomas' P. E. Church, New York, T. Tertius Noble, organist and master of the choir.

Signé Lund in Chicago

Signé Lund, who has won much commendation as a composer, winning the \$500 prize offered by the National Arts Club for a patriotic song, has gone to Chicago, where she will remain for the present. Her work as a composer, coach and accompanist has been lauded by many prominent musicians.

Baldwin Plays American Works

Samuel A. Baldwin, who is continuing his free organ recitals at City College, Wednesdays and Sundays, at 4 p. m., always includes compositions by American composers in his programs. January 15 he played "Within a Chinese Garden," by R. S. Stoughton, and "Will o' the Wisp," by Gordon Balch Nevin. January 19 he played Kinder's toccata in D, and the coming Sunday afternoon at 4 o'clock he will play "Wind and the Grass," by Harvey B. Gaul.

Royal Dadmun Sings at Roosevelt Memorial Service

Sunday, January 12, a memorial service was held in Springfield, Ohio, in honor of ex-President Roosevelt, which was sponsored by the Y. M. C. A. of that city, and for which Royal Dadmun was especially requested to be soloist.

F. A. of M. Dinner to Bartlett

The Fraternal Association of Musicians, Louis J. Sajous, president, has issued invitations to a testimonial dinner

and musicale in honor of Mr. and Mrs. Homer N. Bartlett, who will celebrate their fiftieth wedding anniversary, January 28, at the Hotel McAlpin. On the program are the following artists: Agathe Barsescu, tragedienne; Kathryn Platt Gunn, violinist; Lorraine Sisson, pianist; Aurelio Giorni, pianist; Roy Steele, tenor, and Louis R. Dressler, accompanist. Walter Damrosch is to make some remarks.

Mehan Musicales Begin

John Dennis Mehan and Mrs. Mehan announce a series of studio recitals, to begin the latter part of this month. Mary Jordan, the well known contralto, will give the first, consisting of an evening of songs by Harry Burleigh. The composer will be at the piano.

Amy Fay Desires Organ Position

Amy Fay, who has had experience as organist, desires a position in the metropolis. Her father was an Episcopal minister and her maternal grandfather was an Episcopal bishop of Vermont. Hence she is especially fitted for a position in that denomination.

Lewing at Arion Society

Adele Lewing was the piano soloist at the New Year's musicale of the Arion Society. On request she will give a program of her own compositions next month before the same society.

"For Unto Us a Son Is Born," Says Hugo

John Adam Hugo, composer, etc., announces the arrival of a son, at Bridgeport, Conn., January 11. Readers are reminded that his opera has been accepted for production at the Metropolitan Opera House this season. This appears to be an eventful year for the Hugos.

TORONTO'S FAMOUS MENDELSSOHN CHOIR TO RESUME ITS CONCERTS

Vida Coatsworth Heard in Recital—Margaret Carrington and George Copeland Appear Together

Toronto, Can., January 15, 1919.

The Mendelssohn Choir, made famous by Dr. A. S. Vogt and now conducted by H. A. Fricker, will give two concerts in association with the Philadelphia Orchestra, February 21 and 22.

AN OPEN LETTER TO JOHN McCORMACK

Dear Mr. McCormack:-

We think that if you would sing "When You Look in the Heart of a Rose" you could make it a big success and a typical McCormack triumph.

Regards to Mr. Wagner.

Yours for good melody ballads,

Peetist.

P.S. For weeks we have been seeking for a better American melody ballad than "When You Look in the Heart of a Rose," and this space is reserved to advertise it. We haven't found it as yet.

May Cleland Hamilton Visits Home

May Cleland Hamilton, formerly correspondent of the MUSICAL COURIER, but now editor of the Musical Advance, New York, spent some time at her home in Toronto recently and in calling on her many friends here.

Vida Coatsworth Recital

Vida Coatsworth proved her ability as a pianist of high ideals in a recital she gave just before the Christmas holidays, when she played Bach's prelude and fugue in B flat, Schumann's "Carnival," a group of Chopin, and interesting musical nuggets by several other composers, closing with Liszt's eleventh rhapsody.

Miss Coatsworth's playing disclosed many good points. She phrases in a musicianly way, her tempos were well chosen, and one felt that she was a reflective, serious and ambitious young pianist who was interested only in the best. Some of her pieces were played brilliantly and with characteristic verve, the louder passages being vigorous and quite compelling.

Mrs. Carrington and George Copeland

The Samaritan Club, of Toronto, presented two most excellent artists in a combined recital on January 6 in the persons of Margaret Huston Carrington, formerly a Toronto girl but now of New York, and George Copeland, pianist, well known in the United States for his poetic pianism. Mrs. Carrington, whose gracious presence captivated so many apart from the charm of her art, sang some fifteen or sixteen pieces, in addition to encores, and these included arias by Mozart, Puccini and Debussy, with several English songs as closing numbers. In all these compositions of varied character, the beauty of her voice and delightfully refined style were ever in evidence. She was enthusiastically received. Mr. Copeland is a splendid artist, and while some of his tempos seemed faster than necessary, he radiated such a halo of artistic sincerity, and showed such an intellectual and sensitive side in his brilliant performance of pieces by MacDowell, Chopin, Liszt, Debussy, Brahms, Bach, Scarlatti, Albeniz and Chabrier that one was always conscious that an artist of wide range and vision was playing. The Brahms number—a waltz—was fascinating; the Liszt polonaise in E, a heroic dissertation of brilliant pomp and splendor; and the Debussy numbers were haunting mysteries, subdued in color, veiled and shadowy.

W. O. F.

MUSIC FOR THE PEOPLE

By CHARLES D. ISAACSON

Of course, you are very correct in telling us that except in an idealistic way you have no interest in the fact that the ammunition plant turned out ten per cent. more shells the day after the concert. You know music's power, you realize that it is capable of making people feel better and livelier. You are entitled to say that in reality the proof of music's potency as described in the South Amboy experiment will buy you nothing. But are you really right?

There were 8,000 men and women at South Amboy; 200 of them had been to the opera and the concert at some time or other during their lives—the rest were as foreign to good music as the natives of Siam. They were as far removed from your recitals and lessons and compositions, dear singers, violinists, composers, teachers, as the Hottentots. Rather a sad state of affairs, don't you think? Especially you musicians who live in the nearby vicinity of South Amboy, they might just as well be part of a different population; what good could they do you? From a purely selfish point of view, how do they help to buy you a Pierce-Arrow or a home at Rhode Island?

Make Your Neighbors Interested

If I were a gracer and I lived in South Amboy and I had a certain population on which to depend for a living, I'd feel thoroughly unhappy to find that most of the neighbors didn't care for groceries. It would be an insult to my prospective bank account to swallow the idea that my business dealings would be confined to two out of every hundred families. If I were a clever grocer and I believed that some of my products were essential to the physical welfare of the people of South Amboy. I might go out and talk a bit about it and ask the folks in to try a little supper at my expense. I would be very happy if they came and nibbled at this and that or the other of my food products and liked them.

Even as I write these words I smile to myself. For isn't all of modern business carried on in this very way? Aren't the greatest advertising successes the result of clever sampling? Don't you know that breakfast foods

forth would leave death in its trail, tearing and maiming as it went. Did they look it? Does a Sunday school class?

They listened spellbound. They drank it in. They yelled for more. Despite the terrific heat, despite the hungry mosquitoes, they didn't budge for three hours. Would a Carnegie Hall audience sit that long? Max Pilzer, the violinist, played numbers of Hubay, Kreisler, Massenet, Sarasate, and Wieniawski. His sister sang an aria from "Jeanne d'Arc," Edythe Jeanne sang an "Aida" aria, and Boone, the tenor, gave a high class group of songs. They interpreted the music—gave wonderful expressions of opinion on the music's meaning, met several composers face to face, and understood their message.

They sang together. It was the first time it had been thought of out there. And once it was done the superintendent and his assistant and all the heads of departments agreed that that was just what was needed. All these nationalities, with no common meeting ground, no simple system of cohesion—this is the way to let them become as one. They didn't know the words of the song—but what difference? They swung to the rhythm of the music and la-la'd with all their spirit. "More, more, more." Did we convince some of the workers? Did we pull some new patrons? Did we make the executives scratch their heads and wonder how they could put music to work for them?

Every Big Business Concern Must Have Music

For there's one place most of you haven't thought about. I don't know whether some of you would think it undignified, but the day is coming when every big business organization will have its musical department, its chorus leader, its singers, its orchestra, its composers. Ridiculous? Surely no organization is more mercenary than the



Interborough Rapid Transit Company which operates the New York subway system. That company pays its band leader, buys instruments for the band, keeps them in repairs, and pays for occasional concerts! John Wanamaker has an elaborate musical department for his employees. Marshall Field in Chicago does likewise. The city of Baltimore is engaging in music for its citizens. There are some musicians who would turn up their noses at a concert in the pressroom of the R. Hoe printing press plant. For there is where I am carrying on some of my industrial-musical experiments. The men are in overalls, the place is oily and greasy—a typical factory floor, stone, with heavy steel parts strewn about. The instrument—a little portable organ, with two octaves in range.

A Lunch Hour Concert

Here's a story for you: It is a concert, a very brief one, to be sure, squeezed into thirty-five minutes of the lunch hours. In fact, many of the listeners are finishing their desserts, chewing on an apple, or a banana, taking the last sips of a can of coffee. It's all very new to them; dressed in their overalls and shirts, they present a strange outlook to the recitalists. Indeed, only a certain type of musician would carry through a performance of the kind. Only pioneers would dare to attempt it; only true believers in music's mission would have the courage to face that crowd. The audience is very human; they are laughing, they are out for a good, jolly time. They are curious, that's all.

"Gentlemen: We believe that you are the real patrons of music; you don't know it yet, but that's our belief. It wasn't to make stylish functions for the society folk, that all the masterpieces were written, but for you. You have earned the right to enjoy fine music. You don't realize it, you've been made to think that symphonies and operas are dry and beyond your mental power. But that's all wrong. Now I have enough faith in your good idea of courtesy to know that even though you don't like what we are going to give you, that you will at least permit us an opportunity to convince you. You'll listen and try to figure it out. But I know you'll leave today with a different conception of it all."

For this concert, Harry Rowe Shelley is the pianist, and Edythe Jeanne is the soprano, and right off we present an

(Continued on page 40.)

and soaps and creams and coffee substitutes are put over in that way?

Then if the sample system is a good one, and music is sure to satisfy, what is there wrong about this way of doing it?

Therefore I must disagree with the musician who declares he has no interest in the fact that at South Amboy the ammunition workers did ten per cent. more work the day after their first concert. First of all, the employees had been slightly convinced that music of this fine character was mighty good; secondly, the employers were made to open their eyes wide, when they learned that poor, sidetracked classical music was able to do more than all their scientific engineering. Music gained a better reputation. Musicians gained a better standing. New patrons of music were started on their way.

A Concert at the Gillespie Plant

Let me go on with my South Amboy story: At the end of the dustiest, dirtiest road this side of Mandalay, they had the Gillespie plant. At first glance it looked like any training camp. But later you saw that there were long buildings with queer machinery inside. Seven thousand men and women were employed there by the United States Ordnance Department. They made the most unmixable looking sort of audience you ever saw. Down in some of the seats professional appearing men, leaders of thought and ideals, they might be ministers, lawyers, doctors, writers—they were! Others were the clerk type, stenographers, assistants, runners. Then there were the real factory class, the kind you naturally expect to see bending over a machine. And there were the laborers, men who built subways and roads and bridges with their pick and shovel and hammer. Some were dressed in perfect form for a society function. Some were in overalls, flannel shirts, red bandanas.

A democratic sort of gathering? It was in the outdoor theatre—by day the baseball grandstand and bleachers. A platform was erected; a piano was in perfect tune. And there spread around on the seats were faces, thousands of them, in a big semicircle. And also behind the platform, for the seats were taken, stood several hundred who simply would not be forced away.

Well, we faced them, the singers and instrumentalists ready to play a program (which should never have been arranged, one insisted; it was too classic). These were the people who make the actual weapons which kill! These were the persons who knew that what they sent



REFLECTIONS FOR SERIOUS PIANO STUDENTS

By SIDNEY SILBER,

Head of Piano Department, the University School of Music, Lincoln, Neb.

Man creates on two planes; the physical and the spiritual. While the male of the species is only an incident (or is he an episode?) in physical creation, he does quite dominate, though not entirely, the spiritual field. Hence the male, too, may become a mother. Beethoven's symphonies are truly his children. He gave of his very best life blood that they might see the light. It would be a difficult, if not impossible, matter to determine who is the greater—the male or the female—the woman who created Beethoven, or Beethoven as the creator of his immortal symphonies. Are they not interdependent? Are they not interrelated? We do, however, know this much: Divinity was at work in both instances and Divinity revealed itself in both processes—the creative processes.

Every acorn is potentially an oak; still every acorn does not become an oak, and every oak does not attain its highest fruitage. An acorn sometimes rots and sometimes it is eaten. In the former case, it goes to waste (at least to all practical appearances); in the latter it may be assimilated (provided the eater has a good assimilation), and help to sustain life. Are not all three phenomena daily occurrences in human life? Why they are, we can not

say, with exactitude, but we all agree that we witness them. When in doubt, blame it on to God. Acorns are no different than infants.

It matters less how you memorize than that you memorize. It is less important to memorize than to interpret. Would it not seem a rational plan to attempt to interpret a composition before attempting to memorize it? Is it not quite probable that by the time you succeed in interpreting a composition, you will have memorized it? Think it over.

Just as it is impossible to determine whether the rose is more beautiful than the pansy (or the thistle, for that matter), so it is futile to ask whether the works of one great composer are more beautiful than those of another great composer, or that one great pianist is greater than another great pianist. After all, is it not all a matter of individual taste and attitude?

One of the greatest and most unpardonable crimes of many so called musical educators is that they hold their

students in intellectual, emotional and spiritual bondage. These three are all worse than physical bondage (for a slave may be spiritually free), while this "method" may prove financially profitable, it is none the less damnable. Was man really born to physical and spiritual slavery? I am inclined to think not. When in doubt, blame it on to man.

One reason why most people do not attain to their highest stature or status, is because they are too lazy really to exert themselves. It is not because they lack capacity. It is easier to live a life of ease and avoid worry and conflict. Isn't it somewhat immoral and perverse to live thus? Surely, to say the least, it is adverse and anti-social.

What are mistakes there for if not to be made? But there is no reason why a man should persist in making the same mistake over and over again. Increase your repertoire of mistakes and then eliminate them one by one.

The pianist who tells you he never makes mistakes is either lying to you or he is an ignoramus. He may, also, never have tried to become a pianist.

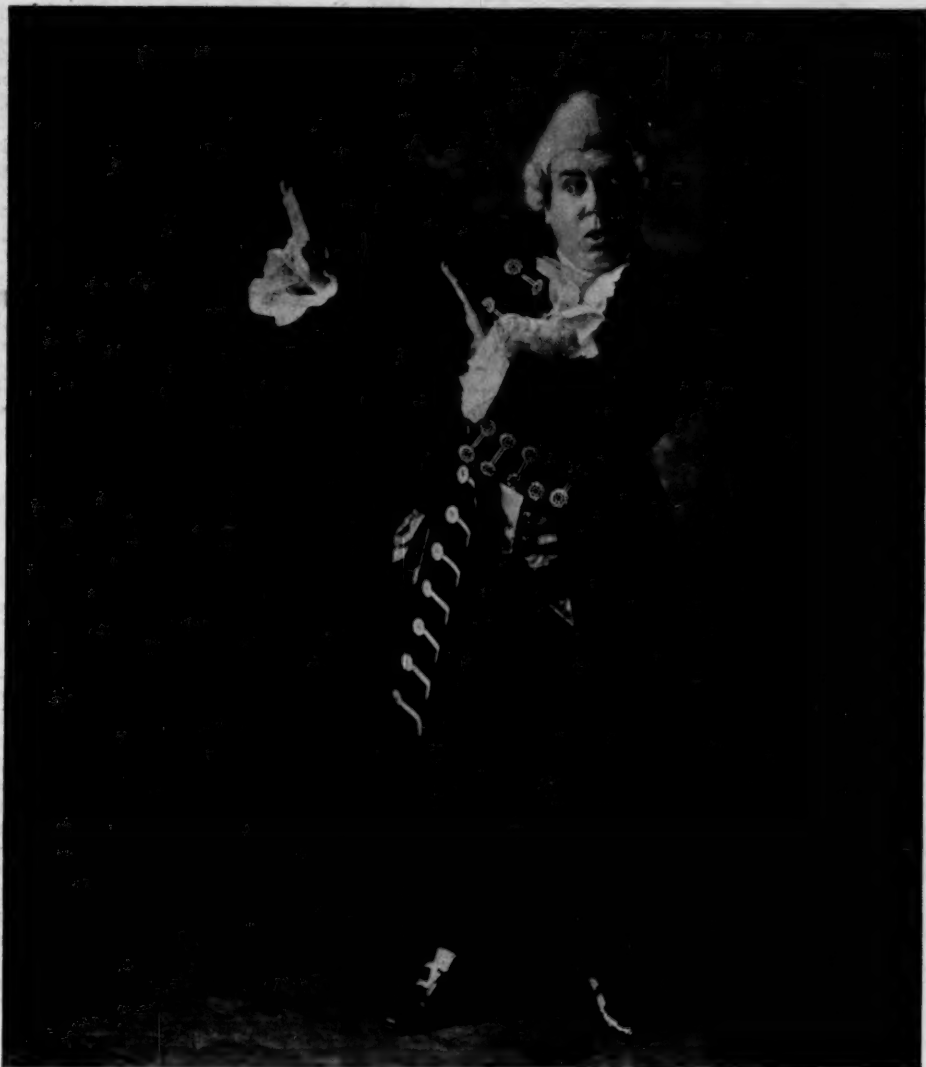
A piano teacher who draws the color line among pupils is only half a teacher. Who can say, that the black keys do not contribute as much to the musical beauty in piano playing as the white keys? The prejudiced man or woman always harms himself because he limits himself and thus eventually puts his greatest efficiency in jeopardy.

To avoid criticism in public piano playing, try this receipt: Don't try to become a pianist, don't play the piano—commit suicide.



ALICE GENTLE—LIVING UP TO HER NAME.

(1) "What do you want to hear next? A lilting love song? Or a dashing Spanish bolero?" (2) The recently engaged American artist of the Metropolitan testing her drum for a performance of "Forza del Destino" in which she sings the role of the gypsy. (3) The voice on the wire: "Good morning Alice (not Carrie, like the song of several years ago), how do you do?" Miss Gentle's face answers the question better than mere words. (4) Bordering on the pensive mood—but—(5) not for long.



PERCY HEMUS.

The noted baritone, in his portrayal of the part of Dr. Pandolfo as he appeared in a recent production given by The Bohemians, of Pergolesi's opera, "La Serva Padrona," at the Hotel Biltmore, New York, on the occasion of the dinner and reception which that organization held for Sergei Rachmaninoff on January 5. Mr. Hemus scored a tremendous hit, not only for his fine singing and intimate knowledge of the style required for the old Italian work, but also because of his very finished performance with its strong humorous flavor. It is a rare art to do the old Italian kind of buffa parts, but with Mr. Hemus' mastery of various schools and musical modes, he found no difficulty in striking the true note. The audience overwhelmed him with marks of appreciative interest.

GALLI-CURCI THRILLS ST. PAUL FOR THIRD TIME IN A YEAR

Appearing in Recital, Again She Captivates Huge Audience, Although Many Prefer to Hear Her in Opera or with Orchestra—Notes

St. Paul, Minn., January 13, 1919.

Wednesday evening, January 8, Galli-Curci came to St. Paul for the third time in the past year—first as soloist with the Minneapolis Symphony Orchestra, later with the Chicago Opera Association, and lastly as concert recitalist—three distinct capacities sufficient to test the abilities and versatility of any artist. Let it be said, that when first the great soprano appeared here with the orchestra she swept her audience completely off its feet, and when she bowed again in opera, she was delightful and refreshing, and St. Paul again responded heartily to her charms. But as a concert singer, Mme. Galli-Curci cannot command the immediate attention of an assemblage of many thousands of persons during a program of great length. While her voice is pure and crystalline and her extreme high tones marvelous in every respect, there is no depth of feeling in anything that she sings, and an entire evening of light and dainty bits of tonal art, even from one so perfect in everything she attempts, does not strongly appeal. There is always great flexibility, bell-like clarity and simplicity, and there seems to be no tone too high for Mme. Galli-Curci to reach and sustain. The "Bell Song," from "Lakme," for example, was sung as it has never before been sung here—and the greatest singers have included it on their programs.

Galli-Curci does not strive for the sensational things as is almost invariably expected of one capable of attracting record breaking audiences; there is nothing either in her manner or singing to provoke any demonstration of hysteria. She is girlish and graceful on the platform, and always gracious and dignified.

The St. Paul program included, in addition to groups of old English songs, and French and Italian arias, an impressive bit of work entitled "My True Love Lies Asleep" by a well known local composer, C. E. Murdock. This is in reality an unusually melodious accompaniment with which the vocalist sings one repeated A flat—the effect is interesting and pleasing. One of the most desirable numbers on Mme. Galli-Curci's program was composed by her very artistic accompanist, "The Little White Boat," after which another by the same composer was given as an en-

core—"When Chloris Sleeps." Homer Samuels was at the piano, and proved himself an artist of the first rank, playing always in perfect sympathy with the soprano and contributing largely to the artistic success of the evening.

Louis Graveure Coming

Thursday evening, January 16, the Minneapolis Symphony Orchestra brings again to the Saintry City, the great Belgian baritone, Louis Graveure.

Little Minnette Warren to Play with Orchestra

Much interest is manifest in the engagement of St. Paul's very talented young seventeen-year-old composer-pianist, Minnette Warren, as soloist with the Mill City orchestra, January 19. Miss Warren has many unusual feats added to her credit during the past few years, among which could be mentioned her appearance in Chicago last year with the Chicago American Symphony Orchestra, the youngest artist ever given an appearance with that organization. Previous to her engagement with the American Orchestra, she gave a concert of her own original compositions in Chicago, doing all the necessary engaging of artists, printing and visiting of critics for the event, and reaping in a gratifying amount of cash to more than pay all the expenses for the affair. On October 11, she appeared in recital in Aeolian Hall, New York, giving a program of modern and standard classics with unusual success. New York critics pronouncing her as "one of the most promising talents heard in New York." Miss Warren has chosen as her number with the orchestra, the Schumann A minor concerto. She is a product of her mother's teaching, Mrs. Minnette Lake Warren, under whose proficient tuition she has studied since her fourth year.

Schubert Club Presents Henry Williams

Schubert Club events have started again with renewed vigor, after a lapse during holiday time. Henry J. Williams, the harpist of the Minneapolis Orchestra, presents a program before the club on January 15, assisted by members of the club. On January 18, the students' section devotes an afternoon to study of "Some Sing Leaders and Their Work," and the active section has arranged an interesting hour of study on "Recently Produced Operas by American Composers," January 25. Isolda Menges, violinist, gives the visiting artist's recital at Plymouth Church, on January 28, and the final recital of the season will be at Peoples Church, February 20, by Mabel Garrison.

A. H. F.

Ethelynde Smith an Influenza Victim

Ethelynde Smith, soprano, is having a siege with the dreaded influenza. It was immediately following a recital for "the boys" given in the Engineers' Hut, Montgomery, Ala., that Miss Smith was attacked, but medical and maternal care are fast putting this charming young singer on her feet again. Her concert for the soldier boys was a most enjoyable one, and when it was over one of the authorities who had charge of the affair made Miss Smith very happy by telling her that "We have had many fine entertainments here, but this was the best of all."

Tollefsen Trio on Southern Tour

The Tollefsen Trio is spending this week on a brief visit to Virginia and North Carolina. Among other cities visited were Bristol, Va., January 20, and Hendersonville, N. C., January 22. On January 25 Mr. Tollefsen will conduct an orchestral concert in Brooklyn, and on February 9 a "house-warming" reception and musicale will occur, Franz Kneisel being the guest of honor.

Bellmann in Demand as Lecturer

Dean H. H. Bellmann, of Columbia, S. C., has just returned there from St. Louis, where he read a paper on "Modern French Music," a subject in which he has interested himself for some years. At Fulton, Mo., the women's clubs of the town united in engaging Mr. Bellmann for a lecture on the new movements in music, poetry, and painting. He will lecture also at Charleston, Savannah, and other places on similar topics.

HERE'S A NOTICE WORTH READING!

Philadelphia Public Ledger, January 12, 1919:

THELMA GIVEN PLAYS AT THE ACADEMY

Another Remarkable Pupil of Auer Makes Philadelphia Debut With Pronounced Success

PROGRAM:

Chaconne	Vitali
Concerto, B minor	Jules Comus
Russian Romance	Krylanovsky
Larghetto	Weber
Mazurka	Debussy
In a Boat	Ter-Aulin
Tango	Albanes-Eltman
Two Norwegian Dances	Halvorsen

Thelma Given is a phenomenon—one of the violinists not to be accounted for by any course of training, even at the hands of a teacher so necromantic as Leopold Auer. A graceful stripling of a maid attired in black with a lace collar, her raven tresses bobbed, the large audience she faced at the Academy yesterday afternoon was not prepared for a personality so ardent and so forceful as that to which her violin gave soulful expression.

For her temperament burns and soars as though it must find a skyward outlet. Though her face is immobile and reposeful as she plays, her being is not, and, like a Maenad whom the divine fire possesses, she pushes the violin to the very bounds of its capacity to make it say what she would have it say. One feels first of all the impetuous drive and fire and mettle of her playing. There is not a measure that is mechanical or perfunctory. She might like to lead a cavalry charge—she might like to redeem Russia—but she plays the violin, and into the playing she releases her racial consciousness, and there she finds the wings of aspiration.

The tone is robust and fluent as a river, and free as starlight, though not so cold. The performance in all its technical as in its temperamental aspects seems to come by nature inborn and not by art acquired. The abstruse and difficult concerto by Jules Comus, in a single extended movement, brought forward in the cadenza the unsupported song of the instrument in a lovely fashion. What a bird-song trill that was at the end of the "Masurka!" The "Russian Romance" was invested with poetic glamour. So was everything else that Miss Given offered. She is, in a word, a wonder. L. T. Grunberg supplied an adequate and conscientious accompaniment.

F. L. W.

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IF YOUR COPY IS LATE

Because of the unprecedented transportation conditions, all periodicals will frequently be delivered late. If your copy of the Musical Courier does not reach you on time please do not write complaining of the delay, as it is beyond our power to prevent it. Until transportation conditions are improved these delays and irregularities are unavoidable.

During the New York visit of the Chicago Opera that organization will sing Rossini's "Stabat Mater" at a Sunday night concert at the Hippodrome.

From Mrs. Edward A. MacDowell, dated Detroit, January 13: "Gabrilowitsch did a marvel in the way of conducting, Saturday night, and had a real ovation."

Why is it that these three names automatically group themselves together in the same pigeon-hole of our mind—Don Quixote of La Mancha, Henry Ford of Detroit and Ignaz Paderewski of Poland?

Next Monday evening the Chicago Opera will open a five weeks' season here at the Lexington Theatre. The initial performance is to be "Gismonda," by Fevrier (which had its world's premiere at Chicago on January 14) with Mary Garden in the title role. Charles Fontaine will sing the leading tenor part.

Seattle has financed its symphony orchestra for three years and Los Angeles is jealous. Here's hoping it will be jealous enough to finance its own orchestra for five years and thereby copy the Minneapolis method, where the hat for the guarantee fund goes around once every five years instead of at the end of each season.

The French are going to celebrate the reconquest of Alsace-Lorraine in proper musical fashion. Albert Carré, director of the Opéra-Comique, has already arranged for worthy presentation of French opera in the theatres of Strasbourg, Metz, Colmar and Mulhouse and there is talk of the Lamoureux-Colonne Orchestras making a concert trip through the same cities.

Danger looms again of increasing the amusement tax to twenty per cent. on each ticket. The theatrical interests are making such a strong protest at Washington that there is little chance of the increase in the tax. The public, too, is against it vehemently. Congress and the Senate will give heed to the general feeling about the matter. At

the Metropolitan Opera and all the New York theatres cards were distributed among the auditors, and they signed their disapproval of the proposed measure. On one evening almost four thousand such cards were signed at the Metropolitan.

American composers are to monopolize the Chicago Orchestra programs of February 7 and 8. The list includes Avery's "The Taming of the Shrew," Smith's second symphony (conducted by the composer, David S. Smith), MacDowell's D minor piano concerto (played by Frances Nash) and Vander Stucken's "March on American Airs."

"Last Saturday evening a benefit performance for the French Hospital was given at the Metropolitan," writes a correspondent, "and in the cast were Matzenauer and Schlegel, the conductor was Bodanzky and the opera was 'Prophet,' by Meyerbeer, a German. Remember that the performance was for the benefit of the French Hospital. Where is the poetical justice?"

MacDowell died ten years ago, January 23, 1909. Americans do not have to be reminded of him; they never have forgotten him. He remains the leading figure in American music. There are those who seek to detract from his fame, from the worth of his compositions. The effort is futile and falls back upon itself. The public desires MacDowell's music. Its steady sales are the proof of that fact.

The Fevrier opera, "La Reine Fiammette," which is to be heard at the Metropolitan tomorrow (Friday) evening, is adapted from a play of that name by Catulle Mendès, and the original dramatic version was presented in New York nearly twenty years ago, with Julia Marlowe and Frank Worthing in the chief roles. Charles Dillingham was the manager, and the première took place in Boston, October 6, 1902.

London is soon to see a new opéra-comique, "Monsieur Beaucaire," with music by André Messager, who has just been visiting this country as conductor of the Paris Conservatoire Orchestra. Our information is not explicit, but presumably the book is after the story of that name which brought Booth Tarkington into fame and was afterward made into a play by the author and the late Evelyn Greenleaf Sutherland. It was acted by Richard Mansfield.

The S. M. I. (International Musical Society) lost one of its leading lights and the editor of its magazine, M. d'Ecorcheville, who was killed early in the war, but it has already resumed its activities in Paris and is giving a series of bi-weekly concerts at the Salle Gaveau, which began on January 17. A feature of these concerts will be the production of manuscript works by members of the society. The office of the general secretary is at 30 rue La Boétie, Paris.

The orchestra musicians in Paris, although their wages have been much advanced in recognition of the necessities of the times, have demanded still more money in several instances. At the Opéra, where they struck, compelling M. Rouché to give a performance or two with piano alone, their demands were acceded to. But at the Concerts Pasdeloup and the Concerts des Variétés (conducted by Ruhlmann) where, after agreeing upon a certain scale, they made new demands, the backers simply withdrew, with the result that, instead of receiving a fair wage, the players are now without employment. One trouble in the French capital is the fact that no orchestra—not even the old established Lamoureux and Colonne organizations—engages its personnel by the year. It is all "piece work."

Mme. Schumann-Heink has ended the first half of her current concert tour, and now is on the Pacific Coast, where she sang brilliantly January 11 at Spokane, Wash. The remainder of the month will be devoted to concerts at Walla Walla, Portland, Tacoma, Seattle, Butte, and other Northwestern points. Mme. Schumann-Heink had planned to remain in Chicago for Christmas, but because of a request from Camp Kearney in California to sing to the boys on Christmas Eve, the beloved diva made a flying trip across the country in order not to disappoint the soldiers. Before going West Mme. Schumann-Heink appeared in Cleveland before a sold-out house and a wildly enthusiastic audience. The local critics were unanimous in their praise of the great artist. James H. Rogers wrote in The Cleveland Plain Dealer: "Schumann-Heink was the same glorious singer as of yore. Can it be twenty years (as she told her hearers) since she

first sang in Cleveland? One can hardly credit it, and still we hear that opulent organ that time does not alter nor custom stale."

To those who are interested in the bill for a national conservatory to be supported by the Government it will be important to know that the supplementary hearing on the Donovan bill was held by the Committee on Education, House of Representatives, on Wednesday, January 8. At the hearing the following organizations were represented: The American Federation of Labor, American Federation of Musicians, National Council of Women, General Federation of Women's Clubs and National Federation of Music Clubs. The leaders in this movement have done their utmost at the last two hearings to convince the members of the committee of the necessity of establishing a national conservatory. It now remains for the individual supporters to help get the bill reported out for a vote during this session and passed successfully. Let friends of the bill write to their respective members in the House and the Senate to vote for the measure. Do it immediately, lest delay should be mistaken for indifference.

A New York paper last week published a sensational dispatch from Scranton, Pa., to the effect that John McCormack's voice had left him suddenly on the concert tour which he is now making. The fact of the matter was that Mr. McCormack, suffering from a slight cold, said to his audience at Scranton: "Ladies and gentlemen, I can go on and finish this program if you wish, but I am not at my best on account of a cold and cannot sing for you as I should like to. If you will allow me to dismiss you I will return in the Spring and give you a recital when I am in perfect condition." The audience expressed its sympathy to Mr. McCormack by a hearty round of applause before it withdrew. Mr. McCormack's recovery from the cold was very rapid and the Scranton date was the only one that had to be cancelled. In Chicago last Sunday evening the huge auditorium was filled to the doors. There were 700 in extra seats on the stage and over 3,000 turned away. He was in splendid form and there was the usual tremendous enthusiasm.

Through the personal efforts of C. Mortimer Wiske, the veteran conductor of the Newark Music Festival Association, that organization is able this year to announce for its annual festival, which will take place May 16 to 19 inclusive, what is without question the most attractive array of soloists ever presented in Newark. For the closing evening of the festival, Monday May 19, Mr. Wiske has succeeded in securing no less an attraction than Enrico Caruso—his final appearance of the season in America, as he sails the following day for Italy. On the opening evening, Friday, May 16, Anna Case and Reinold Werrenrath are to be the soloists and on Saturday evening, besides the splendid young Russian violinist, Toscha Seidel, there will be a quintet of fine vocalists, Nina Morgana, Lili Robeson, Orville Harrold, Thomas Chalmers and Fred Patton. As usual, the musical direction of the festival rests entirely in Mr. Wiske's capable hands and he will have his great Newark Festival Chorus and an orchestra of symphonic size. All in all, the Newark Festival this year is bound to be one of the most impressive musical demonstrations ever witnessed in this country.

Detroit, always novel in everything it undertakes, has set a splendid example through its business men to other cities that have symphony orchestras. We hear a great deal of the "tired business man" and his supposed aversion to anything savoring of art, especially in the musical line. Business is not commonly supposed to go to art; Detroit therefore made art come to business. In other words, Ossip Gabrilowitsch and the Detroit Orchestra appeared at noon one day last week before the Detroit Board of Commerce, and nearly the entire membership of the commercial organization was on hand to listen to and welcome the new conductor and his fine body of instrumentalists. Be it said that the event came through the invitation of officers and directors of the Board of Commerce to the conductor and his players, and they responded promptly and with the greatest enthusiasm. The orchestra did, among other things, Weber's "Oberon" overture, Grieg's "Peer Gynt" suite, "Merry Wives of Windsor" overture, and Berlioz's "Dance of the Sylphs" and "Rakoczy" march. The business men applauded with might and main, and the whole experiment was so successful that it is certain to be repeated again before long. Nothing more promising could have happened for the financial and artistic future of the Detroit Orchestra in its home city.

VARIATIONS

By the Editor-in-Chief

Indiana Distinguishes Itself

In the Indianapolis Star (January 15), Gaylord Yost publishes a striking article in which he tells about the wonders of the State of Indiana. He alludes to it as Hoosierdom, speaks about its rich soil, its prosperous people, and its large crop of writers, which "led some one to call it the 'centre of letters of the United States,' Boston meanwhile keeping a becoming silence."

The Hoosiers, says Mr. Yost, made admirable response to all Liberty loans and war charities. Always Indiana has been patriotic. In the center of the State capital stands an imposing monument in memory of the soldiers and sailors who fought and fell in the Mexican and Civil wars. James Whitcomb Riley, General Lew Wallace, Benjamin Harrison, William Chase, Wayman Adams, Booth Tarkington, Meredith Nicholson, Theodore Dreiser, Eddy Brown, Orville Harrold—all hail from Indiana.

In view of all the foregoing, Mr. Yost is moved to acknowledge, with a sense of shame, that Indiana does not wish to listen to the music of America, "as is proved by the number of complaints received at the office of the local musical manager in Indianapolis, who had scheduled Josef Hofmann for a piano recital January 19." The artist was to have played a program of American compositions on that occasion, "but owing to numerous protests from the public and the fear on the part of the local manager of a small audience, Mr. Hofmann was straightway requested to change his program, to which he acquiesced, thinking undoubtedly that he would not force a patriotic (?) people to listen to their own music if they did not wish to hear it."

One does not know whether to laugh at, or wax tragic, over this finely ironical paragraph in Mr. Yost's article: "To show the extent of the patriotic fervor in Indianapolis during the war, a 'free-for-all' fight was almost staged at a club meeting one afternoon because a violinist announced that she would play the Beethoven Menuet. Suffice to say, in order to spare beautiful coiffures and faces from being mussed and scratched, the violinist did not play the announced number."

Several times, adds Mr. Yost, the secretary of the State Council of Defence requested artists to remove German and Austrian compositions from their programs.

Mr. Yost does not believe in propaganda for the American composer, who must win by merit alone, "but how can he prove himself if he is not permitted a hearing? I am not pleading for unmerited recognition for the American composer, but simply a just hearing—a chance to be heard."

Very justly Mr. Yost finishes: "This Indianapolis episode is a blot on the whole community and an insult to the flag and every American musician. I do not know who is to blame or how many complaints were filed at the local manager's office. I do know that it is a propitious time to give publicity to such conditions, over which I hope every true patriot will thoughtfully muse."

As the MUSICAL COURIER reported last week, Indiana is not the only State where protests have been made against hearing Hofmann in an American program. The protestants seem to prefer him in a mixed program of classical and modern works. Of course that is their privilege, as they are paying the money which makes the recital possible; but where is their patriotism and what becomes of all the talk we hear regarding the new decision of the American public to recognize and support its native creators of music? There was a time when to be an American composer was to excite distrust in the minds of the musical populace. A man named John Smith might be able to build a railroad across Lake Michigan, or a tunnel under it, but he never could write a sonata like Beethoven or a symphonic poem like Richard Strauss. Perish the thought—and perish John Smith, the composer. Then came 1914 and finally 1917. In an instant the conditions were changed. Americanism became the live thought, the propelling motive, the innermost need. Americanism in everything, even in music. The music papers began the movement. The dailies followed. Musical clubs, conventions, artists, managers, conservatories, orchestras, fell into line. Talk, talk, talk everywhere about the arrival of "the psychological moment for the American composer." The flag and resounding rhetoric were waved together. The

American composer smiled and was happy. He read the articles and he listened to the stimulative speeches. Then he began to count his receipts. Then he wondered. And now comes the example from Indiana and other American localities.

Is There a Remedy?

It would be a sad thing if foreign artists like Josef Hofmann and others should get the impression that Americans do not wish to hear music by American composers. Naturally they would stop performing it. How then, could American composers get the chance to have their work heard under ideal conditions?

It is time to form a large and powerful national association for American music, which should do for American music what was done for Russian music in its day. Millionaires who love music (do we hear satirical laughter?) or who desire to do something for their own fame must be secured to finance such an association. It must have capital in order to maintain its standing and command respect. Nothing that has no capital as a basis commands respect in America. This is not a cheerful statement, but it is true. Even prize fighting and baseball, our national sports, have a money gauge and basis. Half of the greatness of Willard and Ty Cobb lies in the large fees they get.

Brains without money is an unthinkable condition in America, because no one would credit a man with the possession of brains if he has no money.

The national association for American music must give orchestral and other concerts in all the large cities of this country. The more concerts the better. We like quantity here. It impresses and awes us. Concerts of American music must be given in Europe, too. If Europe begins to like some of our music we might be inclined to acknowledge its merit ourselves.

We nominate Messrs. Rockefeller, Carnegie, Astor, Kahn, Vanderbilt (William H.), Mackay, Schwab, Gary, and Gould, as charter contributors to a \$5,000,000 fund for putting American music where it belongs.

And we respectfully suggest that Mrs. Jay and her friends and all the musico-patriotic organizations hereafter exert their undisputed energy and resourcefulness positively instead of negatively. Let them cease requesting the elimination of Teutonic composers from our programs and demand the presence thereon of American composers. Let them make the issue a political one if need be. Let them use persuasion first, and if that fails, the boycott.

Gassing the Wagner Works

Let us leave Indiana and jump to New York. One of those intangible rumors which seem to spring from nowhere, and usually get nowhere, popped up in New York last week just before the Thursday and Friday concerts of the Philharmonic Society. The rumor was to the effect that certain impetuous persons had planned to make a demonstration at the concerts in question because Conductor Stransky had allowed himself the criminal artistic license of playing three Wagner selections on the same program.

The MUSICAL COURIER made strong efforts to trace the sources of the rumor, but its spreaders hid themselves behind a smoke screen of silence and camouflage as soon as the inquiry got too near them.

Truth to tell there was a demonstration at the Philharmonic concerts, and it was a sensational one. However, the demonstration was not against Stransky or Wagner, or in fact against anything. On the contrary, the demonstration was in favor of the Wagner numbers on the program—excerpts from "Siegfried," "Tristan" and "Tannhäuser"—and for the way those works were performed. There seemed to be no end of applause and recalls after the last of the trio of Wagner selections, and the ovation was as pronounced as any that has been experienced in a New York concert this season.

Incidentally, this underhanded and nonsensical talk against Wagner and other German music should be frowned upon most severely by real art lovers and sober minded musicians. We no longer are at war with Germany and to continue in our opposition to works of Teutonic origin simply would mean that at the present time we are making war on music. Every American, and particularly every American musician, knows that this is not so. Let

this talk of "demonstrations" against real art and great music cease now and for all time.

Jazzing for the Angels

Although the Atlantic cables are clogged with such minor matters as reports of conditions in Russia and Germany, and of the doings of the peace conferees, once in a while a really important story comes over, like the attached, from London, in last Sunday's American:

London, January 18.—The ultimate American sensation has been reached. The brassy jazz band has taken possession of the land of its nearest competitor, the bagpipe, and its infectious jar and din prevail far and wide in this land.

A jazz band has been giving a performance near London at a Y. M. C. A. hut where it made a tremendous hit.

"Why not give the boys a treat at —" said one of the officers, naming a camp some fifty miles away.

"Couldn't get there in time," said the band leader.

"What's the matter with the band flying there?" suggested Leroy Allbright, the "Y" secretary.

Planes were tuned up, the jazzers piled in, and in close formation they flew the fifty miles, playing as they went.

Artist Room Blossoms

"It was wonderful."

"You must be just tired out."

"How old were you when you began to study?"

"Don't you remember me? I met you sixteen years ago."

"I play that nocturne too."

"What was your third encore?"

(To Bauer) "I heard Godowsky play that sonata. I like you better."

(To Godowsky) "I heard Bauer play that sonata. I like you better."

"You look taller on the stage."

"How do you remember all that music?"

"Where do you go from here?"

"Now I'll practise harder than ever."

"I'll never touch a piano again."

"To think that you do all that with ten fingers."

(To escort) "Isn't he insignificant looking?"

"Bravo! I'm proud of you."

"My husband hates concerts, but he loves yours—don't you, dear?"

"You are Chopin reincarnated."

"I like the way you did the eighth rests in the capriccio."

"I just feel I must kiss you."

"I know you're busy, but won't you dine with us?"

"Do you get nervous?"

"I never cared for Debussy before today."

"My pupils dote on you. Will you come to my studio?"

"You prefer a low seat, don't you?"

"Do you use forearm or merely wrist in staccato octaves?"

"It must be very exhausting to do so much travelling."

"How long do you practise?"

"You look just like your pictures."

Variationettes

Olga Samaroff was a pupil of Delaborde at the Paris Conservatoire. On one occasion she was playing the Chopin D minor prelude, when the teacher thundered at his fourteen year old pupil: "For heaven's sake, child, have you never known despair?" Mme. Samaroff, telling recently of the incident, said: "For a moment Professor Delaborde's agonized appeal made me think hard. But it was no use. I really couldn't remember ever having known despair. The shame of it was overwhelming. 'No,' I was finally forced to confess, 'I never did, Monsieur. But,' I added with conviction (little realizing what I said), 'I mean to learn it if it is necessary to know in order to play well.'"

A few evenings ago an opera goer held forth indignantly about the current Italian opera buffa performances, and burst out: "I don't wish to hear comedy at the Metropolitan. When I go to the opera I desire to hear opera, not a thing which is neither grand opera nor comic opera. I know where to go to laugh. I don't think the opera house is the place to laugh. I like to hear Caruso sing, but I don't care to see him rolling about the floor. I don't pay \$6 for a seat to hear Mme. Hempel use English slang in an Italian performance of 'Daughter of the Regiment.' Comedy is painful when it is done by grand opera singers." The strange part of it all is that Giulio Gatti-Casazza agrees with the objector just quoted. The director of the Metropolitan Opera told a MUSICAL COURIER representative last Winter that the public is not fond of funny grand opera. "Tell me one comic grand opera that ever succeeded?" he asked; "even 'Barber of Seville' is serviceable only when it serves as

a vehicle for the display of some new or sensationized coloratura soprano."

This is no reflection on Chicago. It is merely a verbatim report of a between-the-acts remark overheard at a performance of the Chicago Opera Company. A lady scanning the names emblazoned around the stage arch. "Berlioz, Mozart, Beethoven, Schumann," she read—and then turning to her companion she hazarded, "they left off the Heink because there was not room for it."

A certain violinist receives \$4,000 at each of his appearances, which, from a mathematical point of view, is \$1,000 a string. Lucky he doesn't play a harp.—Morning Telegraph.

Their own producing company is to be formed in association by Mary Pickford, Charlie Chaplin and Douglas Fairbanks. What would happen if Schumann-Heink, Heifetz, McCormack, Galli-Curci, Elman and Caruso were to open a managerial bureau?

Now Managers Wagner and McSweeney, always versatile, have become orchestral conductors. Read this notice in a Hippodrome program: "All Sunday evenings at the Hippodrome in February placed at the disposal of the Chicago Grand Opera Association (Cleofonte Campanini, managing director) for the series of brilliant and extraordinary Sunday evening concerts, including Galli-Curci, Rosa Raisa and its other celebrated stars, and symphony orchestra, under the direction of Messrs. Wagner and McSweeney."

What with the general dislike of things German and the just ratified prohibition amendment there seems to be little chance of the resumption of activities on the part of maenmerchers in this country.

Ben Rubenstein writes to us from the steamer on his way to England and says that his boat was "nearly smothered with Y. M. C. A. entertainers." He adds: "A German spy must have heard them rehearse about a week before the armistice and then applied for peace."

At the Century Roof entertainment "The Midnight Whirl," there is a pageant called "Enchantresses of History," or something of that sort, portrayed by beauties of the chorus. When Helen of Troy comes on the orchestra plays the "Barcarolle" from "Tales of Hoffmann," and Cleopatra's entrance is accompanied by "Anitra's Dance" from Grieg's "Peer Gynt." All of which may or may not be appropriate. We feel certain, however, that Conductor Frank Tours did not make the selections. By the way, his father was Berthold Tours, the well known Dutch composer.

Franz Kneisel will direct the Chicago Orchestra, January 31 and February 1, in Beethoven's seventh symphony and Debussy's G minor string quartet (two movements), and in the accompaniments to Thibaud's playing of the Mozart E flat violin concerto and Chausson's "Poème."

Not long ago the music teachers of America held their national convention at St. Louis and among the papers read there, none was more incisive or interesting than that of H. H. Bellmann, the musical dean of Chicora College, at Columbia, S. C., who was educated in Paris and is a deep student of French music. Among other trenchant passages in his paper was this one:

It is very popular just now to find fault with everything German and to welcome rather uncritically everything French. In this we do not follow the example of the French themselves who are extremely keen critics of all contemporary art. I have even heard in this staid old association something that sounded almost like a faraway scream of an eagle!

It seems to be the fashion to make declarations of independence. I, too, have one to make. I wish to declare myself independent of any kind of propaganda that hampers my critical judgment or interferes with my artistic freedom. I wish to be free to further the cause of good music, whether it be German or French, and to reject as esthetically stultifying poor music, whether it be French or American.

At its third pair of home concerts, January 3 and 5, the San Francisco Orchestra played Ernest Bloch's "Schelomo," a Hebrew rhapsody for cello and orchestra. It was only the second performance of the work in America. The MUSICAL COURIER

representative reports that the audience liked the piece immensely and that Horace Britt played the cello part beautifully.

There are boy prodigy pianists and fiddlers galore, but boy prodigy critics are as scarce as a wrong note in Godowsky's playing. Chicago is the home of Bennie V. Bell, aged nine, who substituted recently for a regular critic at a piano recital. Bennie reported as follows:

Miss Willard played many pieces with much taste. She played with such grace. Her technique was fine. She played her pieces eloquently, exquisitely, delightful, romantically, and excellent. I was very much pleased with her recital.

An American, Mrs. Coolidge, of Pittsfield, Mass., offered a prize of \$1,000 for the best string quartet, which was won by Tadeusz Iarecki, a New Yorker of Polish birth. His work was performed here last week by the Berkshire Quartet, and its four movements were labelled on the program as "profondement émotionné; tranquille et mystérieux comme un rêve; très léger, rythme et joyeux; avec une vigueur jeune et dynamique." This means literally: "profoundly emotional; tranquil and mysterious as a dream; very light, rhythmic and joyously; with young and dynamic vigor." Why not say so? Has our language no words resourceful enough to express such deep and intricate directions?

Henry T. Finck has a way of speaking and writing plain English. In the Evening Post of January 13 he said: "In Western papers a statement has appeared that when a selection from Wagner's 'Tristan' was played at a recent Philharmonic concert in this city a large part of the audience got up and left. This is a lie."

Reginald De Koven asks: "Who is the inheritor of the true Chopin tradition?" We will answer his question as soon as he tells us what the true Chopin tradition is.

Lieutenant John Philip Sousa has been quite ill, and he found it necessary to stop most of his work except composing, and to seek rest and recuperation in the outdoor life. At the present time he is doing some shooting at the Kinloch Gun Club, of Georgetown, S. C. The best proof of his renewed energy and ambition, physically, is afforded by the fact that he has sent home to his friends over 200 ducks, the result of his prowess with the firearm. When there shall be no more of the succulent quack-quacks left in the State of South Carolina Lieutenant Sousa will go to Pinehurst, N. C., for the meeting of the great shooting club there, of which he is the president. Later he intends to ride on horseback from Washington to New York, an annual diversion of which he never deprives himself at about this time. The tour for Sousa and his own band now is being booked by Harry Askin, 1451 Broadway, New York.

Bach discovered the thumb for piano playing purposes, but the good old soul would be aghast could he see what Ornstein makes finger No. 1 do in his new sonata for cello and piano.

With Paderewski at the head of its government, Poland should put up that Western mining camp theatre sign: "Don't shoot the pianist; he is doing the best he can."—Columbus, Ohio, Dispatch.

In France all young composers try to win the Prix de Rome; in America all young singers try to win the Prix de Metropolitan.

"If 'Crispino e la Comare' (The Cobbler and the Fairy) has not much soul," comments an anonymous correspondent on an Aeolian Hall program leaflet, "at least it has some sole, yes?"

This is a great chance for Ricordi and Sonzogno to sneak several delegates into the Paris Conference and hold out for a clause forcing German opera houses to produce "Le Villi," "La Wally," "Germania," "Girl of the Golden West," "Mme. Sans-Gene," "Francesca da Rimini," "Lodoletta," "Le Donne Curiose," "L'Amore Medico," etc.

A constructive critic is one who writes destructive criticism but is not believed by the public.

Constructive critics tried to tell the world that Tschaiowsky is not a good composer and that his

works would not outlive him. He died twenty-five years ago, but his "Pathétique" symphony sounded very melodious and thrilling last Sunday afternoon at Carnegie Hall when the Philharmonic Society played it.

When William Thorner was told that a certain tenor always begins an opera badly but is magnificent by the time he reaches the last act, he suggested: "Why not play the last act first?"

Rachmaninoff must have read our Strauss-Tausig paragraph last week. He is down for two of those waltz transcriptions at his recital today (Thursday).

Having failed so dreadfully with the Brahms concerto recently, Heifetz will fail again tragically when he plays the Beethoven concerto with the Philharmonic this week.

"Oh, That We Two Were Maying" makes us hope that some day a composer may write an "Oh, That We Two Were Septembering."

LEONARD LIEBLING.

CONCERT HALLS AS WAR MEMORIALS

Los Angeles is starting a move for the erection of a Civic Memorial Building in honor of the soldiers of 1917-18, the structure to contain a large hall for general gatherings and a smaller one for musical occasions. Also in Pasadena, Cal., the idea of a war memorial building is being discussed. Other American cities seeking to pay tribute to their soldiers and sailors should fall in line with the California plan. The Pacific Coast Musician (January) remarks correctly:

Such a building would be just as truly a memorial as a figured pillar of cold stone, which serves no purpose but to please the eye—providing future generations do not decide it inartistic and use it as a jibe at the artistic taste of today.

Every time one entered such a building there would come to mind the sacrifices that had prompted it. The names on the tablets would burn themselves on our memories. It would be a continual incentive to patriotism and, if artistically planned, would be a thing of as much beauty as the ordinary heroic monument.

There was a day when a stiffly posed figure of a soldier in granite was thought to express the country's gratitude. The time comes when those who look at it no longer know why it was erected. It serves no practical use.

In this connection, it may be stated that in Newark, N. J., with a population of 347,469 (only about 30,000 more than Los Angeles) a bill was passed in the State Legislature a few years ago permitting the civic authorities to raise by taxation a \$1,500,000 fund for the erection of a municipal memorial building, provided a majority vote of the citizens approved. At the following election the people responded with an overwhelming majority and the ground was at once purchased and buildings raised. One of the principal features of the new building, which was to be a memorial of the city's 250th anniversary, was the large auditorium, arranged for in the plans. There, it was decided, music festivals, orchestral concerts and club affairs should be held and community "sings" made a part of the musical life of the city. The Newark Musicians' Club, a power behind the movement, began a campaign for the installation of a \$50,000 organ and realized close to a thousand dollars by public concerts. Prominent citizens personally agreed to supply the balance, insisting that a fine organ was an absolute necessity. The war halted matters, but this seems a most appropriate time for the carrying out of such a scheme, making the new building a soldiers and sailors memorial as well as a city monument, for Newark has taken a large part in the war and such a building at this time would be most appropriate and useful. On another page of this issue, a reference is made to the new memorial building to be erected in Providence, R. I., in honor of that city's war heroes.

Music lovers are looking forward with great interest to the performance of the Beethoven concerto this evening (January 23) and tomorrow afternoon, by Jascha Heifetz with the New York Philharmonic Orchestra. After the striking way in which he withstood the test of the Brahms concerto, his playing of this, the greatest of all concertos, is distinctly a red letter event of the season and one worthy of a special line all by itself. A review of the concert will appear in next week's MUSICAL COURIER.

AMERICA LEARNING FROM FRANCE

It will be news to a good many MUSICAL COURIER readers that there has been established in France a regular French-American school of military music at which about five hundred bandmasters, assistant bandmasters and enlisted musicians are studying. It is principally the direct result of the visit of Walter Damrosch to France last summer. The regular American military band up to the present time has not been what it ought to be. Made up of about twenty-five men, of which only four or five were wood wind players; it was not the fault of leader or players that better results were not obtained. Sonority or balance with such a combination was impossible. General Pershing had already observed for himself the difference between the American bands and the splendid French bands, and when Mr. Damrosch pointed out to the commanding general the technical reasons for this difference, he at once took energetic steps looking to an improvement. The first step, taken on his recommendation, was practically to double the size of the American bands, and then Mr. Damrosch was delegated to make arrangements for the necessary changes in instrumentation, the superiority of the French bands lying in their larger proportion of wood wind instruments.

It may be said that certain bandmasters in this country had already begun on their own initiative to undertake these reforms. For instance, at a review at the Pelham Bay Naval Training Station, held last summer, we listened to a massed band of one hundred and twenty pieces in which the alto and tenor horns had been entirely replaced by a dozen or so French horns and a still larger number of saxophones, with splendidly sonorous results.

Mr. Damrosch secured the assistance of Francis Casadesus, one of the best known musicians of France, and on November 20, 1917, the school was opened, with André Caplet, formerly French conductor of the Boston Opera Company, in the Henry Russell days, and Jacques Pillois—who "speaks English like an Englishman"—as the principal assistants of M. Casadesus, the appointed director. The activities of the school come under five heads, as follows:

Courses of instruction in conducting according to the French tradition; about two hundred and fifty bandmasters and assistant bandmasters are enrolled in this course.

Courses of instruction in playing the instruments to be introduced into the American bands—oboes, bassoons, French horns and bugles; these courses also will accommodate some two hundred and fifty men.

Courses in harmony, fashioned on those of the Paris Conservatory.

Courses in instrumentation.

Educational recreation in the form of concerts of chamber music, participated in by the pupils of the school.

Without doubt this school will bring about a vast improvement in American military music. When America went into the war, the MUSICAL COURIER remarked, that, while America surely would have nothing to be ashamed of in the quality of her soldiers and their equipment, she would have much to learn about military music. And that she has learned it so promptly and taken such immediate steps looking to its betterment is a hearty cause for rejoicing.

MELODY SONGS

Every once in a while there springs up a little song which sweeps over the country like a message of love and irons out the furrows of life and smooths away the aches in the heart. For a period every one sings, and whistles, and listens to the song that has twined itself about everybody's soul. Usually such a composition is a melody ballad in which the words express sentiment of a simple, universal kind, and the music falls on the senses with a direct, tuneful, honeyed appeal. Such a song cannot be written to order, for its text must strike the man and woman and laborer and millionaire with the same force, and its tonal measures must conquer alike the unsophisticated lover of mere melody and the knowing expert in musical science. Fame and fortune always await the writer and composer of such a song. At the present moment four phenomenally successful melody ballads are engaging the fancy and the sentiment of millions of persons, "The Rose of No Man's Land," "Smiles," "The Magic of Your Eyes" and "When You Look in the Heart of a Rose." Musicians should study them and ask themselves why they are

able to write fugues, and sonatas, and symphonies, and string quartets, and subtle songs to esoteric poems, but find it hard to pen a melody that creeps into the hearts of all their fellow creatures instead of appealing only to the cultivated taste of a comparatively small number of connoisseurs. This problem seems to defy analysis. Examine, "When You Look in the Heart of a Rose" and marvel at the slowness of its musical structure, the naivete of its melody, the lack of any appeal to the pure intellect. It is like a gossamer, a June zephyr, a whiff of perfume. Perhaps that is its charm.

"FOUR MORE YEARS OF GATTI"

In reappointing Giulio Gatti-Casazza to a further term of four years as director of the Metropolitan Opera, the directors of that institution have done a wise and just thing; further, by going out of their way to reappoint him voluntarily a long time in advance of the expiration of his present term, they did the best thing in a graceful way.

Mr. Gatti-Casazza deserves hearty praise for piloting the Metropolitan ship so smoothly through the rough waters of the last two or three years. There were many elements of a disturbance of the House's functions inherent in the situation, but Mr. Gatti went calmly on his way and the Metropolitan weathered the storm nobly.

We disagree very regularly with him about the selection of his repertory, with special reference to the constant revival of old, worn out, rusty and worthless Italian operatic relics, but we can think of no better administrative chief in other respects for the Metropolitan and are glad to know that he is to continue in office. No one can question his strict honesty of purpose.

TO RUDOLPH CHRISTIANS

SIR:

WE LEARN THAT YOU CONTEMPLATE CONDUCTING A SEASON OF LIGHT OPERA IN GERMAN, SUNG BY GERMAN ARTISTS, AT THE LEXINGTON THEATRE, NEW YORK, BEGINNING ON MARCH 7 NEXT. YOU KNOW PERHAPS THAT THROUGHOUT THE WAR THIS PAPER HAS STOOD FOR THE COMPLETE SEPARATION OF ART AND POLITICS, INCURRING REBUKE FROM CERTAIN ULTRA-PATRIOTIC PERSONS BECAUSE THEY WERE UNABLE TO SEE THAT MUSIC OF HIGH QUALITY HAD NOTHING DANGEROUS IN IT THOUGH WRITTEN BY GERMANS WHO HAD DIED LONG BEFORE THE JUST ENDED CONTROVERSY WAS EVER THOUGHT OF.

SO IT IS NOT ON MUSICAL GROUNDS THAT WE DISAGREE WITH YOU AS TO THE PROPRIETY OF GIVING OPERA IN GERMAN IN THIS COUNTRY AT THE PRESENT TIME.

WE ARE SURPRISED THAT YOU SEEM TO HAVE SO LITTLE JUDGMENT AS TO THINK THAT THE PRESENT IS A TIME FOR THE PRODUCTION OF GERMAN OPERA IN THIS COUNTRY, AND THAT YOU APPEAR TO POSSESS SUCH QUESTIONABLE TASTE AS TO UNDERTAKE IT. AT A TIME WHEN THE CASUALTY LIST IS STILL RUNNING IN THE DAILY PAPERS, REMINDING US THAT YOUR COUNTRYMEN HAVE KILLED AND WOUNDED OVER 250,000 OF THE YOUTH OF OUR LAND, IN A WAR FILLED BY THE GERMANS WITH SUCH HORRORS AS NEVER BEFORE EXISTED, YOU PURPOSE TO PRESENT GERMAN ARTISTS SINGING IN THE GERMAN LANGUAGE IN THIS CITY. IT IS QUITE UNBELIEVABLE.

YOU PROBABLY HAVE LEARNED ERE NOW THAT ALL THE PATRIOTIC SOCIETIES WILL FIGHT YOU TOOTH AND NAIL, AND WE ASSURE YOU THAT THIS PAPER WILL EMPLOY ALL LEGITIMATE MEANS TO PREVENT YOU FROM CARRYING OUT YOUR PLANS.

MUSICAL COURIER.

For a good sport among the artists commend us to Dora Gibson, called upon suddenly to take the place of Rosa Raisa as Aida with the Chicago Opera Association. She sang this exacting role absolutely without rehearsal, although she had not sung it in four years and never in Italian, as she was obliged to in Chicago. Further, at three o'clock in the morning of the day on which she did this, she had a sudden attack of ptomaine poison, fainted, blacked one eye and cut the back of her head and back in falling. It took some pluck to sing in the face of all these obstacles. Miss Gibson made a splendid success as is testified to by the fact that she had four recalls after the "Ritorna Vincitor."

Florence Easton and Francis MacLennan have the deepest and most heartfelt sympathy of their wide circle of friends in the loss of their little daughter, Vilma, a victim of the influenza epidemic, who died Saturday last at the MacLennan home, Port Washington, L. I. Vilma, an unusually bright and attractive child, had endeared herself to the friends of her parents, who feel a real personal loss in her untimely taking away as well as the warmest sympathy for her parents.

I SEE THAT—

"Gismonda" was given its world premiere by the Chicago Opera Association on January 14, and later in the week Catalani's "Loreley" had its first hearing in this country.

The Washington authorities are contemplating increasing the amusement tax to twenty per cent. on each ticket above thirty cents, and the theatrical interests are very energetically opposing the move.

Viola Cole is playing Beethoven and Schumann—what is the matter with her Scriabin sonatas?

Arthur M. Abell is celebrating the twenty-fifth anniversary of his connection with the MUSICAL COURIER.

Florence Hinkle recently sang in "The Messiah" three times during one week.

As the result of Walter Damrosch's visit to France last summer, there has been established in that city a French-American school of military music, at which about 500 bandmasters, assistant bandmasters and enlisted musicians are studying.

Charles D. Isaacson is of the opinion that every big business organization should have a musical department. Arthur Hackett is always on the lookout for the simple melody—the song that the public wants.

Londoners went so "daft" over President Wilson that musical activities there were temporarily suspended and had to take a "back seat."

The French are going to celebrate the reconquest of Alsace-Lorraine in proper musical fashion.

Herwegh Von Ende, formerly director of the Von Ende School of Music, died of influenza and pneumonia at his home on January 14.

Arturo Papalardo has written an interesting article in this issue on "What Is Technic in the Art of Singing?" Yolanda Mero and Louis Graveure gave the fourth concert of the Heyn Series in Pittsburgh, Pa.

Providence is to erect a memorial building in honor of its war heroes.

Schumann-Heink has completed the first half of her current concert tour, and is now on the Pacific Coast to fill engagements there.

Frederic Hoffman gives interesting song recitals with lute accompaniment.

Guionar Novaes furnishes an exemplar of pure, unaffected pianism.

"One reason why most people do not attain to their highest stature or status is because they are too lazy really to exert themselves" is one of Sidney Silber's reflections.

Ernesto Berumen's first appearance in Philadelphia was an epochal one for him.

Carmine Fabrizio took part in the peace celebration at La Charité, France, on November 17.

Marie Rappold sang Mana-Zucca songs with success at a recent Biltmore concert.

Galli-Curci drew the largest audience in Albany that has been assembled there in years.

John Prindle Scott's "The Promised Land" has just been issued by Huntzinger & Dilworth.

St. Mary's Hall, Faribault, Minn., has sixty-eight students enrolled in the piano department.

Koscak Yamada, the Japanese conductor, will give his second New York orchestral concert in Carnegie Hall on January 24.

Rosalie Miller is engaged to appear at the Metropolitan Opera House on Sunday evening, January 26.

U. S. Kerr will sing in Poughkeepsie, N. Y., on January 28.

Mischa Levitzki is to tour Australia.

Christine Langenhan scored a distinct success in Lynchburg, Va.

Many well known artists are singing Caro Roma's "Can't You Hear Me Calling, Caroline?"

Rose and Otilie Sutro, ensemble pianists, are on an extended tour of the West.

Emma Roberts interpreted "Aux Morts pour la Patrie" so effectively that she made the New York critics weep.

Emily Gresser will give a New York recital on February 20.

Elias Breeskin is to go on tour with the Russian Symphony Orchestra.

The Carlo Liten appearances are meeting with unparalleled success.

Pasquale Amato has added "Tosca" and "Boheme" to his list of Havana triumphs.

The Arens Pupils' Club has resumed its sessions.

Royal Dadmun sang at a memorial service for ex-President Theodore Roosevelt, held in Springfield, Ohio, on January 12.

Frederick Gunster has been engaged for the National Music Festival to be held at Lockport, N. Y., next September.

Amparito Farrar is not at all superstitious.

Arrangements have been completed in Boston for a great music festival and international peace demonstration to be given in Mechanics' Building on February 21 and 22.

The California State Federation of Music Clubs is sponsoring a plan to inaugurate a series of music festivals to be held alternately in Los Angeles and San Francisco.

C. Mortimer Wiske has secured a splendid array of artists for the Newark Music Festival to be held May 16 to 19.

Reginald de Koven suggests that the owners of the Metropolitan donate that institution to the nation or to the city of New York.

The supplementary hearing on the Donovan bill for a National Conservatory of Music was held by the Committee on Education, House of Representatives, on January 8.

Orville Harrold scored a pronounced success when he interpolated Hallett Gilherte's "Spring Serenade" in "Fra Diavolo" at the Park Theater, New York.

Charles Hackett arrived in New York last Friday from South America.

H. E. Krehbiel says that Richard Hageman is one of the ablest conductors now before the American public.

G. N.

BOSTON TO CELEBRATE WASHINGTON'S BIRTHDAY WITH ELABORATE PEACE JUBILEE

Chamber of Commerce Backing Festival Which Alfred Hallam Will Conduct—Mabel Garrison a Hit as Symphony Soloist—Arthur Hackett Heard at First Symphony Concert Ever Given in Haverhill—Irma Seydel, Violinist, Plays at Apollo Club Concert—Zimbalist in Recital—Notes

Boston, Mass., January 19, 1919.

Arrangements have been completed for a great music festival and international peace demonstration to be given in Mechanic's Building, February 21 and 22. It will be patterned after the memorable five-day peace jubilee in Boston in 1869, which was part of a nationwide celebration over the return of peace after the Civil War. A people's chorus of 1,000 voices is being recruited by Alfred Hallam, musical director of the War Camp Community Service, and there will also be a program of special numbers by individual groups of nationalities represented in the festival. Several artists of international fame will appear and an orchestra of 150 pieces will play. The Boston Chamber of Commerce is co-operating in the movement and the proceeds will be devoted to assist returning soldiers and sailors to find peace employment.

Mabel Garrison with the Symphony

The eleventh pair of concerts by the Boston Symphony Orchestra was given Friday afternoon and Saturday evening, January 17 and 18. Mabel Garrison was the soloist. The program was as follows: Symphony, No. 5, Beethoven; recitative and rondo, "Mia Speranza Adorata," Mozart; symphonic poem, "Phaeton," Saint-Saëns; "A California Idyll," Kelley; rhapsody in A major, Lalo. The outstanding feature of the program was the unusually fine performance of this greatest of the Beethoven symphonies. Miss Garrison, vocally and technically, was as delightful and charming as ever. The Edgar Stillman Kelley work, written for Miss Garrison, was beautifully sung. It was reviewed by the MUSICAL COURIER when first performed in New York.

The Saint-Saëns poem and the Lalo rhapsody are not very familiar, but both made a distinct impression and were well played. Just before the concert Mr. Rabaud was informed by cable of the death of his brother, and one can but wonder that he could conduct so brilliantly. The orchestra is in better shape than it has been for years and three new names appeared on the program for the first time, Messrs. Laurent, first flute; Speyer, English horn and oboe, and Adam, trombone, all from the Paris Conservatory Orchestra. The horn section is now complete with eight men, a most agreeable fact to record.

People's Choral Union Concert

The People's Choral Union, F. W. Wodell, conductor, gave a concert in Symphony Hall, Sunday evening, January 12. The program was in two parts, the first being devoted to miscellaneous patriotic numbers, including the first performance in Boston of F. W. Harling's "God Save Amer-

ica!" The second half of the program was made up of the first and second parts of Haydn's "Creation." The chorus, large in numbers and enthusiastic in its work, sang the patriotic selections with vigor and exceedingly good tonal quality. The new Chadwick cantata, "Land of Our Hearts," was particularly effective and improves vastly on acquaintance.

The delightful old melodies in "The Creation" were evidently grateful to the chorus and were marked by a commendable precision and balance. The solo singers were Edith Goudreault, soprano; Charles Hart, tenor, and Frederick Patton, bass. Mrs. Goudreault is already familiar to Boston and was most satisfactory. Mr. Hart is a newcomer and displayed to advantage a sweet, light tenor voice which he uses with good judgment. Mr. Patton sang his parts with musicianly understanding and imagination. An orchestra of symphony players assisted and Herman Shedd was the organist.

Efrem Zimbalist in Recital

Efrem Zimbalist, the distinguished Russian violinist, gave a recital in Symphony Hall, Monday evening, January 13. He was given a warm welcome by an audience which filled the hall and whose enthusiasm for the remarkable performance of his interesting program waxed stronger as the violinist warmed to his task. His program appeared quite brief as printed but the many extra numbers he was obliged to play practically doubled it in length. Mr. Zimbalist is truly a remarkable violinist even in these days of so many brilliant young fiddlers. His tone is exquisite and he never sacrifices quality for quantity; wisely he seems to regard beauty of tone as paramount. Technically, he is no less proficient and he negotiated the most difficult passages with consummate ease. It is sincerely hoped that he will come to Boston again this season. Mr. Chotzinoff proved an able and sympathetic accompanist.

Symphony at Haverhill

The Boston Symphony Orchestra, for the first time in its career, journeyed northward to the city of Haverhill and gave a concert in the Colonial Theater, Tuesday evening, January 14. As is customary on these occasions, it had the assistance of a soloist, in this case Arthur Hackett, the tenor. Mr. Hackett sang an aria from Handel's "Jephtha" and Azazel's recitative and air from "The Prodigal Son," Debussy. The audience filled the theater and was most enthusiastic in its approval of both orchestra and soloist.

Apollo Club Concert

The Apollo Club of Boston, Emil Mollenhauer, conductor, gave its second concert of the season in Jordan Hall, Tuesday evening, January 14. As is always the case at these concerts, the hall was filled, largely by friends and relatives of the members of the club. The soloists who assisted were Irma Seydel, violinist, and Walter Kidder, baritone, from the ranks of the chorus. Miss Seydel played two groups of solos with her accustomed proficiency and beauty of tone. Mr. Kidder, a baritone of pleasing personality and resonant voice, sang a group of songs very effectively. Both the soloists were generously applauded and responded with extra numbers. The program was similar in context to the previous programs of the club and the numbers were all sung with finish and beauty of tone, bearing ample testimony to the careful and conscientious work of preparation under the able leadership of the esteemed and much experienced conductor, Mr. Mollenhauer.

Symphony at Cambridge

Frederick Fradkin, the new concertmaster of the Boston Symphony Orchestra, was the assisting soloist at the fourth concert of the series given by that organization in Cambridge this year. The concert was given in Sanders Theater, Thursday evening, January 16. The program was as follows: Overture, "Leonore," Beethoven; concerto for violin in E minor, Mendelssohn; suite of sixteenth century English music, arranged by Rabaud; tone poem, "The Mystic Trumpeter," F. S. Converse; rhapsody in A, Lalo. Mr. Fradkin displayed the same spirit of youth and enthusiasm which so refreshingly becomes the seat he now occupies as concertmaster. His choice of the Mendelssohn concerto was a happy one; in it he found splendid opportunities to display a brilliant technic, smooth resonant tone and genuine musicianship. His playing of the andante movement was particularly meritorious. He never allowed the sugary motive to tempt him to become over sentimental nor was there any tendency to drag.

Edith Thompson in Recital

Edith Thompson gave a delightful recital of piano music in Jordan Hall, Saturday afternoon, January 18, under the direction of W. H. Luce. Her program was wisely and happily chosen, compelling the interest of her hearers to its conclusion, and was as follows: Larghetto, Mozart; rondo capriccioso, Mendelssohn; sonata, op. 58, Chopin; poem. Foote; rigaudon, Hopckirk; "La Tortajada," Roepfer; "From the Depths," "Witches' Dance," MacDowell; prelude, Steinert; "Ronde des Lutins," etude, "Venezia e Napoli," Liszt. Miss Thompson has been heard here many times before in annual recitals and has made for herself a host of friends who evidence their loyalty by giving her, each year, a large and responsive audience. She is none the less appreciative, and expressed her loyalty by placing on her program a group of pieces almost entirely by resident Bostonians, well chosen and, for the most part, worth while and interesting numbers. Throughout the



BLANCHE DA COSTA TO APPEAR AT CARNEGIE HALL.

Blanche Da Costa, soprano, is to sing in Carnegie Hall on January 27 with the Banks Glee Club. She will be the soloist with the Singers Club, Cleveland, Ohio, on March 13, and has also been engaged to sing at the National American Music Festival, to be held in Lockport, N. Y., in September, 1919. Miss Da Costa has just finished a season of eight weeks at the Park Theater, New York, where she sang in grand opera, and commencing in March she will make a four weeks' tour throughout the Middle West.

program she displayed her many attributes to excellent advantage, notably a surprisingly facile technic and commendable musicianship. She plays with a cool head but not over-warm temperament; one admires but is not deeply stirred. Her audience was most appreciative and generous with applause, so that she added many extra numbers.

New England Conservatory of Music

"The Harpsichord and Its Music" was the subject of an interesting lecture given Thursday afternoon, January 16, by Louis E. Elson, of the faculty. A harpsichord loaned for the occasion by Ernest B. Dane, a member of the board of trustees, was played by Stuart Mason, piano instructor.

Notes

Raymond Havens, Boston's distinguished young pianist, gave his third recital in Naugatuck, Conn., last week. His program was devoted mainly to Chopin, the other composers represented being Schubert, MacDowell, Saint-Saëns and Chabrier. As on both his previous appearances, the hall was packed and the enthusiasm of the audience called forth many extra numbers.

Cara Sapin, contralto, formerly with the Boston Opera Company, and now instructor of voice in the Louisville, Ky., Conservatory of Music, gave a program of songs in the Y. W. C. A. Auditorium of that city, Thursday evening, January 9. Her program was made up of songs by modern French composers and folksongs, and also songs by present day English and American composers. The press reports were most enthusiastic, and, judging by the many extra numbers, her audience no less so.

Guy Maier, pianist, and a member of the faculty of the New England's Conservatory of Music, has returned to Boston after a year's service as an entertainer in the Y. M. C. A. forces in France.

An organ recital under the auspices of the New England Chapter of the American Guild of Organists was given in the South Congregational Church, Monday evening, January 13. The organists were Charles D. Irwin, of the Leyden Church, Brookline; Antoinette Hall-Whytock, of Providence, R. I., and MUSICAL COURIER correspondent in that city, and Francis Snow, organist of the Church of the Advent.

Geraldine Damon presented her pupil, Dorothy Darr, soprano, in a recital of songs at the Copley Plaza Hotel, Thursday evening, January 16.

Estella Neuhaus, a very gifted young pianist, gave a recital in Jordan Hall, Thursday afternoon, in aid of the Edith Wharton Charities. She was assisted by J. Howe Clifford, reader, who was heard in selections from "Richard III."

Caroline Hudson-Alexander, soprano, and Mario Laurenti, baritone of the Metropolitan Opera Company, appeared in joint recital as the first of a series of concerts arranged by Miss Terry in aid of the Italian War Relief Fund, Monday afternoon, January 13. Mme. Hudson-Alexander sang most effectively songs by Russian and American composers. Mr. Laurenti was heard to advantage in French and Italian songs. Arthur Fiedler was an able and sympathetic assistant at the piano. R. S.

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PITTSBURGH HAS A CROWDED MUSICAL WEEK

Creator Opera Company and Philadelphia Orchestra
Draw Large Audiences—Opera Stars Win Hearty
Applause—Thaddeus Rich Appears with Or-
chestra, Substituting for Vera Barstow
—Mero and Graveure in Recital

Pittsburgh, Pa., January 12, 1919.

With the Philadelphia Orchestra, the Creator Grand Opera Company and "The Rainbow Girl," Pittsburgh music lovers have had a variety of music to choose from this week, also a Heyn recital.

A very good sized audience was present at the opening of the Creator Opera Company Monday night. The opera was Verdi's "Rigoletto," which was presented by an admirable cast. Gilda was sung by Regina Vicarino, soprano voice of lyric quality and coloratura ability. Her singing of the "Caro Nome" aria was a most artistic rendition and received such an ovation that it had to be repeated. The Duke was sung by Salvatore Sciarretti, whose tenor voice, while not large, was of pleasing quality, and his acting of the part was good. Rigoletto was fine, this character being taken by Giorgio Puliti, whose beautiful baritone voice had ample opportunity to be displayed; while he seemed to be laboring with a cold, it did not show in his singing, which was very enjoyable. Henrietta Wakefield has a contralto voice of good quality, and she uses it with good taste, but in this opera did not have an opportunity to display her talents. The other characters were well provided for, but are of not enough importance to speak of in detail. The singing of the popular quartet brought forth hearty applause. Giuseppe Creatoro conducted, and his usual head of heavy hair waved as he directed in his well known style. The engagement promises to be a most interesting one.

Philadelphia Orchestra Concerts

The pair of concerts given by the Philadelphia Orchestra on Monday evening and Tuesday afternoon were quite enjoyable. The opening number of the program being Dvorák's symphony from "The New World." This number is always appreciated, especially the largo movement, which has become so popular. The other numbers played by the orchestra were the Saint-Saëns "Le Rouet d'Omphale" and excerpts from "La Damnation de Faust," by Berlioz. The soloist for this pair of concerts was to have been Vera Barstow, but on account of her boat being delayed she did not return from her concert tour to the European camps in time to appear, and her place was quite amicably filled by Thaddeus Rich, the concertmaster of the orchestra.

Hackett Sings Vanderpool Song

At the second Ellis concert, when Arthur Hackett appeared in joint recital with Ernestine Schumann-Heink, the noted baritone included on his program the popular song of Frederick Vanderpool, "Ye Moanin' Mountains," which was delightfully given and enthusiastically received.

Mero and Graveure in Recital

Friday evening, January 10, Yolanda Mero, pianist, and Louis Graveure, baritone, gave the fourth concert of the Heyn Series. Mme. Mero proved herself a most versatile artist and immediately won the hearts of her audience. It has been long years since Pittsburghers have had the pleasure of listening to such a woman pianist, and it is hoped that her visits here will be frequent. Mr. Graveure, whose work is known here so well, can hardly be commented upon. He is a real artist and displayed his capabilities in all styles of song. The artists were recalled many times after each number and were very kind in giving their encores. This was a concert that should have been attended by a capacity house, but there were many seats vacant, though subscribed for. It is hard on the manager of a concert to have subscribers stay away from the concert and not use their tickets when there are institutions for girls and boys that would be glad to use them. It also makes a patron who purchases a ticket in side sections of the hall wonder why he could not buy the empty one in the center section.

Aspiring Musical Comedy Star

In the average audience there is scarcely one who gives the everyday life of a singer or an actor a thought. It happened to be the pleasure of the writer to have an interview with Beth Lydy, who takes the title role in "The Rainbow Girl." While Miss Lydy has a beautiful voice of dramatic quality, uses it with much ease, and is also a good actress, she is also a diligent student. This you seldom find among the principals of a musical comedy company. Miss Lydy's dramatic soprano voice is of unusual quality, and she spends her time when not on the stage in preparing herself for grand opera. In the short interview with her it was learned that she has now memorized the character of Mimi in "La Bohème" and Mme. Butterfly, and will go to Europe next fall to complete her studies for grand opera. Miss Lydy is still quite young, and with such an excellent and unusual foundation, we may expect to hear of her in greater things before many years.

A Valeri Pupil

Under the management of Isadore A. Miller, the Young Men's Hebrew Association gave its first concert of the season on Sunday evening, January 12. The soloists were Rebecca Hepner, soprano, and Morton Rosenthal, pianist.

Mrs. Hepner has a dramatic soprano voice that she uses with good style and ease, and through hard work and study has become one of the best local sopranos. Her ability has won for her a reputation of the highest standard. Mrs. Hepner recently returned from New York, where she had been studying with Mme. Valeri. Morton Rosenthal is a young pianist of great talent, displays fine technique, and renders his numbers with good interpretation. The program was made up of practically all American composers, among whom were Mrs. Beach, Harriet Ware, MacDowell, Burleigh, Oley Speaks, Cyril Scott, Fay Foster and Lieurance. Rubinstein, Balakirev and Liszt were also represented.

H. E. W.

Baklanoff's Triumph

Chicago's Sensational Verdict on His "Tonio"

Edward C. Moore, in
Chicago Journal:

"Those who went to the Auditorium last Saturday, either in the afternoon or evening, beheld repetition performances of opera, it is true, but with various details of casting changed. Most of the alterations were to be commended; a few were striking to a high degree.

"The most noteworthy of all came late in the evening. It was the magnificent performance of George Baklanoff, as Tonio in 'Pagliacci.' This was the first time in nearly nine years that he had appeared in the role on the Auditorium stage, his other performance of it having been with the Boston Opera company in January, 1910. He is without doubt the great Tonio in America today, creator of the greatest thrill in the singing of the prologue since Titta Ruffo, and an actor of the role capable of challenging the redoubtable Ruffo himself. Perhaps his singing of the prologue was an even greater bit of combined music and personality, since he appeared in black domino, mask and cocked hat, standing immobile, without play of feature or gesture, or anything else but sheer voice to help him. But it had the thrill.

"The action of the opera once begun, he was what would be called in America a street carnival clown, of comic nose and avoirdupois, of ash-barrel clothing, a fellow of infinite grimace and very finite brains. But what a change, once he felt the sting of the whip! Without making a sound, almost without moving a muscle, one could feel the transformation, the moron growing ugly, comic melodrama turning into tragedy. It was one of the big moments that one finds a few times in every opera season, if he looks attentively."

Henriette Weber, in Chicago Herald-Examiner:

"'Pagliacci,' with Anna Fitzu repeating her successful Nedda, and John O'Sullivan surpassing himself as Canio, much to the delight of the Saturday nighters who are, as a whole, more discriminating than many more brilliant audiences, had an added feature, this time, that was new, in the singing of Tonio by Baklanoff.

"The great Russian baritone sang this role here once with the Boston company, and he made it Saturday evening, with all due respect to Stracciari's singing of it, the best Tonio so far on record with the Chicago company.

"It was not merely his singing, beautiful as that was, but his extremely well acted, well thought out characterization of the clumsy clown. He succeeded in making him not only grotesque, but strangely sympathetic, instead of repulsive, and he was absurdly comical, even in his most earnest moments.

"His costuming of the part, too, was clever, and much more in keeping with the original traditions of it. His prologue brought a riot of enthusiasm, and his entire performance was an important addition to Maestro Campanini's operatic gallery. Let us have him again."

Frederick Donaghey,
in Chicago Tri-
bune:

"It seems that Baklanoff took part here long ago with the Boston company in 'Pagliacci.' If so, and his Tonio then was as on Saturday, Mr. Campanini has been overlooking a good thing when casting Leoncavallo's small opus; for the big Russian did more with the role than anybody else who has had it the twenty-seven years through which it has been a commodity of the American theater.

"Not since Titta Ruffo had a baritone succeeded in making

'Pagliacci' his: Caruso long since labeled it a tenor's opera; and now and then comes a girl like Muzio to say it is the soprano's.

"Baklanoff was bully all the way—in the prologue, in the drama of the opera, and in the incidental play by the touring clowns. Gowned, capped, and masked in black, he sang the prologue as a thing apart from the piece; and this was a brainy way to do it. Also, he sang it with full, lovely tone. He made a moron of Tonio for the wooing of Nedda and the tale-bearing to Canio, and a traditional buffo of the Latin stage for the mimic drama. It was a stagewise and effective attack on the part, and a sane one."

Herman Deeries, in Chicago American:

"Baklanoff likes to 'go his own gait.' Here is a singer that cares not a whit for tradition or the success of a predecessor.

"He reads a role, studies it and recreates it after his own imagination and artistic conscience. His Tonio will excite discussion, but to my mind, it is a thoroughly justifiable, amusing and interesting viewpoint of the character of Nedda's moron admirer. No libretto has ordered Tonio to appear in real life as the half-wit which Baklanoff depicts him, but no one has forbidden it, and Baklanoff thinks Tonio a psychopathic freak. So be it . . . in this guise he is wonderful.

"For the prologue, Baklanoff detaches himself from any identity whatsoever.

"He comes forth in black domino and black mask, an indefinite figurehead voicing the human sentiments Leoncavallo has set to music. His success here was well merited for he sang the grateful, but difficult solo magnificently, his voice at its best, displaying a high A flat and a high G of more than their usual beauty and ease.

"I recall also with keenest pleasure the lovely F natural taken in the most delicate mezzo voce in his duet with Nedda, our lovely and winning Miss Fitzu."

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NEW YORK CITY CONCERTS OF THE PAST WEEK

MONDAY, JANUARY 13

Amparito Farrar, Soprano

One of the most satisfying recitals of the present season was given on Monday evening, January 13, by Amparito Farrar, the soprano, who recently returned from a tour of the war zone, singing for the boys "over there." Miss Farrar's experience seems to have agreed with her, for in voice she has taken on a great deal both artistically and in quality. The young singer has always created interest, but on this occasion she increased it, and every one agreed that she had accomplished what she had set out to do. Incidentally, Miss Farrar never does things that are beyond her voice; she is an artist in that alone. Her voice is of a light but lovely quality, which is well used—it is sympathetic and pleases without a question. Miss Farrar's specialty is the French songs; these she does exquisitely and with fine understanding. Her diction is good and she phrases intelligently.

Her program opened with a Gluck air and the first group ended with the "Laughing Song" from "Manon." In the second group two songs by Richard Hageman attracted attention. The third and fourth groups contained numbers by Saint-Saëns, Hahn, Chaminade, Messager, Enesco and Debussy. The final one featured "The Harvest Moon" and "To the Butterfly," which were written for and dedicated to Miss Farrar by Julius Chaloff. "El Arriero," Di Nigero, was also splendidly interpreted. There were many encores, including the ever popular "Sweet and Low."

Richard Hageman accompanied at the piano and did so in his accustomed masterly manner.

TUESDAY, JANUARY 14

Berkshire String Quartet

The Berkshire String Quartet, consisting of Hugo Kortschak, first violin; Jacques Gordon, second violin; Clarence Evans, viola, and Emmeran Stoeber, cello, gave an interesting concert in Aeolian Hall, New York, on the evening of January 14, which attracted a very large audience of lovers of chamber music.

This form of aesthetic entertainment has developed satisfactorily during the past few seasons, as is evident by the many chamber music organizations now before the public. New York and other large cities are not the only fields for their activities. Colleges all over the country are anxious to secure the services of these combinations. The Berkshire String Quartet, although a comparatively new organization, is already recognized as one of great importance, playing with musicianly insight, enthusiasm, and rhythmic precision, as well as producing delightful tonal coloring.

Tadenz Jarecki's quartet in F minor, which won the \$1,000 prize last summer at the Berkshire Festival of Chamber Music, held in Pittsfield, Mass., was the novelty introduced. A detailed account of this composition appeared in the columns of the MUSICAL COURIER after the Pittsfield premiere, and therefore needs no further comment. The other numbers were Haydn's quartet in G minor and Borodin's delightful quartet in A major.

Humanitarian Cult Society:

Reinald Werrenrath, Soloist

Reinald Werrenrath, the well known baritone and one of the most popular of concert singers, gave a short program on Tuesday evening, January 14, at the 124th concert of the Humanitarian Cult Society, held in Carnegie Hall. This was his third New York appearance this season, and, as on previous occasions, he sang all of his selections in English. The artist was in splendid voice; his big, round tones, excellent diction, and pleasing interpretation won him much applause. Aylward's "A Khaki Lad," the last song of a very delightful program, was especially well received. His other numbers were: "Le Manoir de Rosemonde" (Duparc), "Le Miroir" (Ferrari), "The Way of the World" and "Thanks for Thy Counsel" (Grieg), "The Irish Guards" (from Kipling) (German), "Song of the Street Sweeper" (Avery), "From the Hills of Dreams" (Forsyth). Harry Spier, at the piano, furnished excellent accompaniments.

Reuben Davies, Pianist

Reuben Davies, the young American concert pianist, gave a recital in the Duo-Art salon of Aeolian Hall, New York, on Tuesday afternoon, January 14, on which occasion the artist was heard in Beethoven's sonata, op. 2, No. 3; ballade in G minor, Chopin, and Liszt's polonaise in E major.

Mr. Davies, whose field of activity thus far has been the Middle West and South, has moved to New York, where he will remain permanently. His performance demonstrated that he possesses gifts which will undoubtedly

gain for him a big following. He played with fire and inspiration, disclosing a smooth, well developed technique and artistic finish.

An important and interesting feature of this recital was the reproduction of several records made by Mr. Davies for the Duo-Art piano. The audience was of good size and enthusiastic.

WEDNESDAY, JANUARY 15

Beethoven Society

The Beethoven Society, Louis Koemmenich, conductor, with the assistance of Helena Marsh, contralto, gave a private concert, followed by a dance, in the grand ballroom of the Hotel Plaza, New York, on the evening of January 15. The concert opened with a group of three numbers—"The Swan," Saint-Saëns; "Japanese Love Song," Thomas, and "Funiculi, Funiculi," Denza—beautifully rendered by the Beethoven Society. This was followed by an aria from "La Gioconda" ("Voce di Donna"), sung by Helena Marsh, who later gave a group of four solo numbers comprising "From a Prison," Panizza; "Les Papillons," Chausson; "Angelus," Renard, and "The Air Is Like a Butterfly" (in manuscript), by Louis Koemmenich. The second group by the Beethoven Society contained three negro spirituals—"Swing Low," "Deep River," and "I Want to Be Ready," harmonized by Burleigh, all of which delighted the audience.

Part two opened with another group of three numbers—"I Love Thee," Grieg; "Beau Soir," Debussy, and "My Love Hath Wings," Koemmenich, the incidental solo in Debussy's "Beau Soir" being sung by Miss Marsh. Fay Foster's "The Americans Come," sung with much intensity by the society, was enthusiastically applauded. Louis Koemmenich's two compositions, "My Love Hath Wings" and "The Air Is Like a Butterfly," were important features and won the approval of the large and fashionable audience. Mr. Koemmenich conducted the chorus superbly. Of particular interest were the exquisite shadings and delicate nuances which Mr. Koemmenich brought to the forefront so skillfully. Harold Osborn-Smith accompanied.

National Arts Club: Wachtmeister Compositions

The National Arts Club of New York invited Axel Raoul Wachtmeister, the Swedish composer, to give a program of his interesting compositions on Wednesday evening, January 15. The announcement drew a large and representative crowd which seemed to enjoy the evening exceedingly.

The opening number was a sonata for violin and piano, rendered by Lacy Coe and the composer, which aroused much applause. Samuel Ljungkvist then sang some songs by the same composer, namely: "Three Wild Swans," "Maiden of Dreams" and "Titania." Each was charming and the latter had to be repeated. The singer was in good voice and did justice to the beauty of the numbers.

Berta Reviere, a soprano of much charm, rendered "Autumn Mood," "The Invisible Bride," and "Song Is so Old." They were well received and seemed to increase the audience's approval of the composer's work. Ruth Boyd recited three numbers to piano accompaniment, "The Famine," "Before the Dawn," and "The Song of the Colours," the words of all three being adapted from the Hindu by Laurence Hope. The Wachtmeister settings were colorful and harmonious and would be a valuable addition to the repertory of any singer. Other numbers on the program were: "Fantasietta" and "Sorgård's polska" for violin and piano; "Love in Autumn," "My Heart Is Weary" and "Spring Song," for voice; "Dream Song," "The Valley" and "Awake, My Beloved."

The recital was on the whole a huge success and Count Wachtmeister was complimented on all sides for his artistic work in composition.

Society of Russian Professional Artists

The concert given at Carnegie Hall, January 17, under the auspices of the Society of Russian Professional Artists, proved an interesting affair, the audience making up in applause what it lacked in numbers. The soloists were Sada Cowen, pianist; Nathalie Boshko, violinist; Adelaide de Loca, contralto, and Robert Couzinou, baritone, in addition to the Russian Balalika Orchestra.

The playing of Miss Cowen attracted considerable attention; she played Chopin's B flat minor scherzo, Rachmaninoff's "Elegie" and Liszt's rhapsodie, showing good technique and unusual brilliance.

Paula Pardee, Pianist

A promising young pianist who made her debut at Aeolian Hall on Wednesday afternoon, January 15, was Paula Pardee, who has studied of late under Ethel Leginska. Miss Pardee chose as her program the Beethoven sonata, op. 27, No. 1; the Brahms rhapsody in G minor,

three etudes; the B major, op. 32, and scherzo in C sharp minor, op. 39, by Chopin, and Liszt's "Forest Murmurs" and polonaise in E major.

The first thing that attracts one's attention about Miss Pardee is her reposeful manner at the piano. She plays in a direct and straightforward style and her work has many commendable points, among which is a well developed technique, a good tonal quality, and a sense of balance that makes her work worth hearing. She is, of course, very young, and has much to learn in the way of interpretation and getting the most out of her numbers, but even now she shows intelligence and a sincere purpose, which carries an artist a long way. In the "Forest Murmurs," Miss Pardee was very successful and had ample opportunity in which to display her agility in technique and delicateness of treatment. With more experience, Miss Pardee should become a pianist of more than just the average caliber.

Plymouth Institute Choral Club:

Bruno Huhn, Conductor

Bruno Huhn, the well known composer and teacher, conducted the successful concert given by the Plymouth Institute Choral Club on Wednesday evening, January 15, in the lecture room at Plymouth Church, Brooklyn. The club reflected Mr. Huhn's splendid conducting and sang in a finished manner. The parts were well balanced, and the precision of attack, phrasing and expression were commendable. The assisting artists were Bessie Dodge, soprano; Mabel Ritch, contralto, and Jacques Kasner, violinist. The audience was delighted with their excellent solos. The choral numbers were as follows: "The Lass of Richmond Hill" (Hook), "There Is a Lady Sweet and Kind" (Darke), "O Peerless Flag! (America Forever!)" (Fisher), "All Through the Night" (old Welsh), Miss Ritch and the club: "Estudiantina" (Spanish student song) (Lacome), "Annie Laurie" (old Scottish), "O Hush Thee, My Babe" (Sullivan), "Song of the Peddler" (Williams); "Call John" (Pearson), Walter Greene and the club: "Love Is Meant to Make Us Glad" (German), and "Funiculi, Funiculi" (Neapolitan folksong) (Denza).

THURSDAY, JANUARY 16

Philharmonic Society (Two Concerts)

Last Thursday evening, January 16, and Friday afternoon, January 17, the Philharmonic Society gave a most interesting and illuminative program, consisting of Beethoven's second symphony, a rarely heard work; Rachmaninoff's symphonic poem, "The Isle of the Dead," and selections from "Siegfried," "Tristan" and "Tannhäuser."

There had been some veiled talk before the first concert of a demonstration to be instituted against the Wagner music, or possibly against the conductor, but nothing of the sort materialized. The only demonstration that was noticeable was a fervid ovation accorded to the conductor and the players after their magnificent performance of the Wagner numbers. The instrumental body played with lovely tone and tremendous temperamental drive, and it was evident that Mr. Stransky's heart and soul were in the performance to the fullest extent. The house cheered and applauded and stamped without end, and the conductor had to bow his acknowledgments over a dozen times.

The Beethoven symphony also had an excellent reading, clean cut and vivid. It is one of those symphonies of the master which one does not care to hear frequently, because it is in his earlier vein, and has none of the earmarks of the later greatness of utterance that began with the third, or "Eroica" symphony.

The Rachmaninoff poem was a virile and thrilling proclamation. Conductor Stransky put plenty of imagination and fire into his presentation, and the effect was electrical.

REGINALD SWEET
COMPOSER

New York Tribune, December 21st, 1918

"The most comforting thought which Mr. Sweet's music brought was that he knew how to pursue a purpose."

New York American, December 20th, 1918

"Aroused interest. . . Mr. Sweet has a poetic feeling and imagination, and a fine sense of instrumental coloring."

New York Evening World, December 20th, 1918

"Very good tone painting."

New York Herald, December 21st, 1918

"Music ideas stated in a highly impressionistic fashion on the orchestra with cleverness and color."

New York Evening Sun, December 21st, 1918

"They are undoubtedly imaginative, and sane music."

New York Times, December 20th, 1918

"He has a feeling for warm orchestral timbres; his tone statement is simplicity itself. The new 'dissonances' are in evidence. Brief, abrupt, suggestive, these exercises in monotonous rhythm—delightfully recall Rimsky-Korsakoff, Hans Sachs, and the latest Russians; that 'Blast' had the grinding iteration of the East. They were all three liked."

New York Sun, December 20th, 1918

"The instrumental colorings were ingenious and the composer's purpose was made clear. His devices chanted in genuine Oriental style. We have heard a Turkish boatman play just such long, curling scales on his pipe. The wind blew, as winds have blown from early times, in chromatic scales. The harmonies wrangled among themselves and the final burst of a tonic chord in full orchestra flamed with the splendor of a sunrise over the China Sea. Where the dawn comes up like thunder. Very clever doings with an orchestra."

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MINNEAPOLIS, MINN. FIRST BAPTIST CHURCH

Wednesday, January 29, Eight o'clock p. m.

upon his audience. As the composer sat in a box, an extra element of interest presented itself, and the applause was directed at Rachmaninoff so persistently and so frenetically that he had to rise and how several times in answer to the deafening uproar.

Altogether, it was a memorable evening which will be remembered long by the throngs of auditors that filled the vast Carnegie Hall from pit to dome.

Haarlem Philharmonic Society:

Marie Sundelius, Soprano

Marie Sundelius, soprano of the Metropolitan Opera Company, was the thoroughly satisfying artist of the third musicale of this season's Haarlem Philharmonic series at the Waldorf-Astoria, on Thursday morning, January 16. Assisted at the piano by Mary Capewell, Mme. Sundelius sang four well chosen groups, the principal features of which were three operatic arias: "Lauretta's Air" from Puccini's "Gianni Schicchi," the "Canoe Song" from Cadman's "Shanewis" and the "Mermaid's Song," from "Oberon," Von Weber. In all of these operatic selections the singer arose to great heights of artistry. To begin with, she was in excellent vocal condition and the lovely, fresh quality of her voice was revealed to special advantage. Her upper notes were delightfully sure and clear and on the whole both in her arias and songs, Mme. Sundelius' singing left very little to be desired.

Of the songs, the following attracted most interest: "The Angels Are Stopping," "A Grave in France," Rudolph Ganz; "Vallpiggelat," Beckman; "En Drom," Grieg, and "Mother, Little Mother," a quaint Swedish folksong.

Genia Fonariova, Mezzo-Soprano

Genia Fonariova's Aeolian Hall recital on January 16 proved to be an interesting musical event. Mme. Fonariova is a mezzo-soprano who possesses personal beauty and charm—attributes which always enhance the success of an artist. She is essentially a singer of Russian songs, and on this occasion was heard in two groups of songs of this nature, sung to the original words. These included two numbers by Glinka—"The Star of the North" and "My Dear Friend"; Tscherepnin's "At the Door of Zion," Rimsky-Korsakoff's "Echo," Moussorgsky's "Trepack" and "Little Star so Bright," and Rachmaninoff's "The Answer" and "I Am Alone Again." Other numbers on her program included compositions by Gluck, Saint-Saëns, Chausson, Kramer, and Eden. Kurt Schindler, as always, proved himself an admirable accompanist.

Harriette Cady, Pianist

Harriette Cady gave a piano recital at the Princess Theater, on Thursday afternoon, January 16. Miss Cady played numbers by Beach, MacDowell, Parry, Bridge, Scott, Debussy, Saint-Saëns, Philip, Stojowski, Paderewski, Borodine, Stravinsky, Arensky and Chopin-Sgambati.

FRIDAY, JANUARY 17

John Quine, Baritone

John Quine, a member of the Society of American Singers and an artist-pupil of Herbert Witherspoon, gave his first New York song recital at Aeolian Hall on Friday afternoon, January 17, before a large and responsive audience.

Mr. Quine made a decided impression with his singing, which proved to be delightful. His voice is a baritone of fine quality and, what is more, he uses it with skill and excellent taste. His breath control is good and he interprets intelligently and always interests the audience.

Mr. Quine's program contained Italian airs, one of which was Caccini's "Amarilli Mia Bella," also a well chosen French group, songs by German, Treharne, Campbell-Tipton, Arne, Wilson and two Irish folk songs. Kurt Schindler provided admirable assistance at the piano.

Schola Cantorum of New York

The first subscription concert of the Schola Cantorum of New York, Kurt Schindler conductor, was held in Carnegie Hall, Wednesday evening, January 15, and proved a delightful affair. Lambert Murphy was the soloist, giving a splendid rendition of the tenor arias in Grainger's "Brigg Fair," Monte's "Negra Sombra" and Schindler's "A Day in Merry Old England, Anno 1600." Worthy of particular mention were Grainger's song and Leo Ornstein's "Russian Choruses," the latter being given for the first time and eliciting enthusiastic applause; it was Ornstein's first attempt at choral writing and worthy of greater effort.

Sara Sokolsky-Freid, Pianist-Organist

Several compositions new to New York were played by Sara Sokolsky-Freid at her annual Aeolian Hall recital, on January 17. These were a series of tone pictures dedicated to the artist by Richard P. Hammond. Part one of the program was devoted to piano music and included Beethoven's sonata, op. 111, played with clean cut technique, and numbers by Schubert, Chopin, etc.

Mme. Sokolsky-Freid showed a mastery of the manuals and the pedals in her straightforward reading of Bach's prelude and fugue in D minor, and was equally successful in her other organ numbers.

SATURDAY, JANUARY 18

Alma Gluck, Soprano

Alma Gluck's reappearance on the concert stage after a retirement covering the entire first half of the season was a brilliant event. Carnegie Hall was crowded to its utmost capacity, not only in the auditorium itself but also on the stage, where every bit of available space had been utilized to seat the singer's great throng of admirers. The Hall presented a spectacle on Saturday afternoon such as is seen there only on rare occasions. Mme. Gluck's retirement was caused by that most interesting of family events—the arrival of a new baby. The size of the audience and the rousing welcome the artist received when she appeared on the stage spoke eloquently of the joy of the public at the re-entrance of their old favorite. And as number after number of the program was sung the vast audience waxed more and more enthusiastic. The diva re-

sponded most graciously with many encores, and when she sang "Carry Me Back to Old Virginny" as a final encore, the delight of her listeners knew no bounds. Numerous beautiful floral offerings added to the festivity of the occasion.

Before the opening number of the program, the management announced from the stage that Mme. Gluck was suffering from a cold but that she would sing, as she did not want to disappoint the audience. It was evident in her opening number that she was not at her best vocally, and a slight hoarseness was apparent throughout the afternoon, but in spite of her indisposition the luscious, velvety quality of her voice was strongly in evidence, and the auditors keenly enjoyed her many and varied vocal offerings.

Mme. Gluck's husband, Efreim Zimbalist, was at the piano. He proved himself a discreet, sympathetic accompanist. Mme. Gluck's program was as follows: "Plus ne suis ce que j'ai été," Clement Marot (1496-1544); "Quand mon Mari vient de dehors," Di Lasso; "By Thy Banks, Gentle Stour," Dr. Boyce; "Rose, Softly Blooming," Spohr; "Love Was Once a Little Boy," Wade; "Crepuscolo" (new), Respighi; two songs from the cycle, "Por la Nina de mi Corazon" (new), Castelnuovo; "So innamorata di due Giovine," Bimboni; "Said the Nightingale to the Rose," Rimsky-Korsakoff; "Lilacs," "The Answer," Rachmaninoff; "Starlet, Where Art Thou?" and "Hopak," Moussorgsky; "All the Words That I Gather," Campbell-Tipton; "The Shepherdess," Horsman; "Auld Daidly Darkness," Homer; "The Angels Are Stopping," Ganz; and "Sigh No More, Ladies," Treharne.

The group of new Italian songs, still in manuscript, proved very interesting. The second one, by Castelnuovo, was redemanded.

Granberry Piano School Recital

A recital of unusual interest by pupils of the Granberry Piano School was held in Carnegie Chamber Music Hall, New York, on Saturday afternoon, January 18. The program contained solo and ensemble numbers, and brought forth a large contingent of ambitious students whose work did credit to the institution.

George Folsom Granberry, who recently returned from France, opened the program by addressing the audience and thanking the teachers and secretary, who so earnestly and successfully carried on the work of the school during his stay abroad. Ruth Mae Wright played "The Doll's Dream," by Oesten; Reinecke's sonata for piano and violin, rendered by Katherine Driggs, Ruth Jeffrey and Katharine Yager, with Alice Ives Jones playing the violin part, was a novel performance, as each of the young pianists played one movement; three pupils of Dr. N. J. Elsenheimer distinguished themselves by the excellence of their work—they were little Grace Castagnetta, whose performance of Mozart's "Fantasia" in D minor won hearty applause; Marie Hvostlef, who was very successful with "Andante con Variazioni," in A flat major, from sonata, op. 26, Beethoven, and Rachmaninoff's "Prelude" in G minor; and Kenneth MacIntyre, who played with excellent effect "Allegro" from sonata in E major, op. 14, No. 1, Beethoven; Grieg's "To the Spring," F sharp minor, and "Novelette," F major, Schumann. The overture, "Don Giovanni," Mozart, for sixteen hands, was produced by Ersily Caire, Reynette Caire, Elsa Foerster, Ethel Haig, Matilda Knoesel, Lucy Litzas, Virginia Marsh and Ruth Stafford. The closing number was the overture, "Egmont," Beethoven, arranged for eight hands and played by Marie Hvostlef, Estelle Knowles, Agnes Traynor and Kenneth MacIntyre, the ensemble work disclosing rhythmic precision and good tonal balance.

An audience of large size attended and enthusiastically applauded the participants. One of the important features of the concert was the playing of "Study" in G minor by Mueller, and Wohlfahrt's "Hopp, Hopp, Hopp," by twelve young pupils in major and minor keys, as requested by the audience.

Rubinstein Club: Alcock and Sandby, Soloists

Merle Alcock, contralto, and Herman Sandby, cellist, were the two splendid artists presented by the Rubinstein Club. Mrs. William Rogers Chapman, president; at the Saturday afternoon concert of January 18. The opening group on the program was played by Mr. Sandby, the first number being Dvorak's beautiful "Indian Lament." The cellist appeared also in the role of composer, playing his "Roselil," a Danish song. Mr. Sandby displayed in the playing of his numbers interpretative ability, beauty of tone, and general mastery of his instrument.

Miss Alcock was much enjoyed in French and English selections, as well as in other numbers. Especially effective was Foote's "Irish Folk Song," with cello obligato played by Mr. Sandby. Every number was rendered with the contralto's usual clear diction, rich round tones, and, when occasion demanded it, with the proper dramatic appeal.

The choral of the Rubinstein Club sang at the Lexington Theatre on Sunday evening, January 19, when Colonel C. A. Bishop, one of the world's greatest aces, gave his first public lecture in America. The proceeds of the affair were for the benefit of the War Relief Fund of the Rubinstein Club.

Ethel Leginska, Pianist

On Saturday afternoon, January 18, at Aeolian Hall, Ethel Leginska, the pianist, played to an audience of admirers at a benefit concert for the Manassas Industrial School for Colored Youths. The principal number of her program was the Beethoven sonata, op. 53. She also played three Chopin etudes, and a MacDowell group, consisting of "To the Sea," "Witches' Dance," "Midsummer," "Hungarian," "From the Depths," "Shadow Dance." These latter numbers were charmingly rendered and aroused vociferous applause. After the Liszt rhapsody No. 13, the audience refused to leave the hall until Leginska played at least four or five of her "war horses," which delighted her hearers. She was in good form and disclosed all the qualities of her art that have placed her among the leading pianists of the present day.

Metropolitan Museum of Art

The third concert given by David Mannes and a symphony orchestra at the Metropolitan Museum of Art,

New York, was held on Saturday evening, January 18, when the program offered by Mr. Mannes was one of unusual interest and very instructive; it comprised the following: March, "Pomp and Circumstance," Elgar; overture to "Egmont," Beethoven; Slavic dances, Dvorak; andante cantabile, Tchaikowsky, for strings; ballet music from "Kovantchina," Moussorgsky; "Ave Maria" and "Marche Militaire," Schubert; "Peer Gynt" suite, Grieg; largo, Handel; overture to "Rienzi," Wagner.

Too much cannot be said in praise of Mr. Mannes' sincerity in arranging programs which are particularly valuable from an educational standpoint, and which attract a large number of genuine music lovers and music students to these concerts. The fourth and last concert of this series is scheduled for Saturday evening, January 25.

Freda Tolin, Pianist

A young American pianist, Freda Tolin, of McKeesport, Pa., gave her first recital at Aeolian Hall, Saturday evening, January 18. Her difficult program contained the op. 27, No. 2, Beethoven sonata, seven numbers by Chopin, Huber's concert Laendler, and a group of three selections by Liszt. Much beauty of tone is noticeable in Miss Tolin's graceful playing and she gives promise of developing into a pianist of ability.

A pupil of George Huey, she shows careful training. Nervousness due to her first New York appearance handicapped the young woman, who is still in her teens, so that she could not do justice to herself. However, one looks with interest toward hearing Miss Tolin under less trying circumstances.

SUNDAY, JANUARY 19

American Music Optimists

At every concert held by the American Music Optimists, Mana-Zucca, founder and president, the attendance seems to increase. On Sunday afternoon, January 19, the main salon of Chalif's, on West Fifty-seventh street, was filled to capacity by an audience that greatly enjoyed the program provided. There were many novelties, including an excellent speech by Andres de Seguro, bass of the Metropolitan, who expressed his love for anything American, mentioning in particular American music and the American people. He also complimented the Society upon having such an efficient president as Mana-Zucca.

The musical program proved to be an admirable one, which opened with Elliot Schenck's quartet for strings,

(Continued on page 34.)

HORACE BRITT

CELLO VIRTUOSO



Who Played Ernest Bloch's "Schelomo" With the San Francisco Symphony Orchestra, San Francisco, Jan. 3 and 5, 1919

Horace Britt's performance of the solo part was a veritable feat of sympathy. His tone, which can be so romantic and joyous, took on a melancholy tinge and became even misanthropic.—Ray C. B. Brown in San Francisco "Examiner."

The interpretation of the cello score by Horace Britt was a consummate performance, denying, in the case of its accomplishment, the tremendous difficulties overcome. Britt's artistry has never been so clearly exhibited to this writer, who has not, I hope, failed to recognize his high gifts; but there was genius in yesterday's performance.—Walter Anthony in San Francisco "Chronicle."

The cello solo played by that splendid artist, Horace Britt, was a revelation in tonal power and clarity, and held a meaning as definite as that conveyed by the human voice.—San Francisco "Call."

Next to the composer's own indubitable genius, was the violoncello artistry of Horace Britt. The concert was, indeed, transcending a triumph for Bloch and Britt. Alfred Hertz's orchestra failed nowhere to offer the perfect support that was to be expected, but the emotional variety of "Schelomo," the racial verisimilitude which authorizes it, the constant oscillation between depression and zest, dignity and passion, contemplation and fire; the counterplay, in short, of spiritual Judah against Judah material, found their chief expression in Britt's incomparable strings. It presents continual difficulties of execution, even beyond the frequent intervallic plunges and the rapid cadenza-like passages. Deft fingering, which took Britt safely through all of these, still yielded first place to his pure, rich, sonorous tone and the sincerity of his interpretation.—Roy Harrison Danforth in Oakland "Tribune."

CHICAGO COGNOSCENTI AND LAYMEN DISAGREE ON HOFMANN RECITAL

Grainger to Teach at Chicago Musical College—Flonzaleys Crowd the Playhouse
—Lashanska, Van Vliet and De Stefano on Kinsolving Program—
James Goddard Back in the Musical World

Chicago, Ill., January 18, 1919.

Josef Hofmann filled Orchestra Hall last Sunday afternoon. Hofmann's piano recitals are always a source of pleasure, interest and satisfaction and for this reason, laymen as well as music teachers in all branches and music-lovers in general, are on hand to applaud, discuss, and even condemn the prodigy of yesterday and the virtuoso of today. Several prominent Chicago pianists informed this writer at the recital that they did not like Hofmann's new manners; that his rendition of Beethoven and his Chopin were neither scholarly nor fundamentally correct. The reviewer and the great majority of the audience differ with Mr. Hofmann's Chicago colleagues. The audience liked his playing of the Chopin group (which included the valse, op. 42; impromptu in A flat, nocturne in F sharp and the scherzo in B flat minor) so much, indeed, that two more Chopin additions were granted and received with the same mark of approbation as the programmed selections. In his last group the recitalist played the barcarolle in A minor, by Rubinstein; Moszkowski's "La Jongleuse," and the Liszt rhapsody No. 12. This concluded the printed program, after which three encores were played and more demanded; then the piano was closed, the chair taken away and the lights turned down and yet hundreds went on with their "Hurrahs," acclaiming the pianist in such fashion as to recall the palmy days of Paderewski. It is seldom that the public makes a mistake as to the worth of a recital. In splendid form he played like a demi-god, better probably than he ever did here before, and he had his audience spellbound from beginning to end. To analyze, after this tribute Hofmann's rendition of his program, would be only to repeat what has been written so often. He is a giant of the keyboard, a master of interpretation

and his ten fingers seemed twice as many orchestral players.

Capacity House Hears Flonzaley Quartet

Through the unflagging energy and efforts of Rachel Bussey Kinsolving, a host of chamber music devotees has been established here at last for the Flonzaley Quartet. Another capacity audience paid tribute to this excellent organization at the Playhouse last Sunday afternoon, when Miss Kinsolving presented the members in the second of a series of three concerts. The program, containing the Beethoven B flat major and Gliere's A major quartets and the "Andantino doucement expressif" from Debussy quartet, so exquisitely played, was a joy to listen to and greatly appreciated by the discriminating audience. The work of this quartet has been so often lauded in these columns and is so well known that it is not necessary to dwell upon it again. The finest of art is that of the Flonzaleys, and more divine interpretation than theirs was on this occasion, is out of the question.

Guimar Novaes' Remarkable Playing

Some remarkable piano playing was set forth by that brilliant young Brazilian, Guimar Novaes, whom F. Wight Neumann presented to a representative assemblage at Kimball Hall on Sunday afternoon. Miss Novaes is greatly admired here, and, though she has appeared in Chicago no more than four or five times, she has a firm hold on the hearts of Chicago's music lovers and musicians. Her way with the big César Franck "prelude, choral and fugue" was masterly, brilliant, powerful, and she held her listeners spellbound throughout the entire number. In the Chopin group, comprising a nocturne, the F minor fantasia, two mazurkas and the B minor concerto, Miss Novaes' individuality of style, remarkable tone, poetical insight and formidable technical equipment were brought to the fore. She scored an overwhelming success, and, indeed, Miss Novaes is one of the great pianists of the day. Her other programmed numbers were a nocturne by Fauré, "Phalènes" by I. Philip, two Debussy numbers and the Beethoven-Rubinstein Turkish march from the "Ruins of Athens." These were not heard by this reviewer.

Grainger Engaged by Chicago Musical College

It will be of great interest to lovers of piano music and piano playing to learn that Percy Grainger has been engaged by the Chicago Musical College for its summer session, beginning June 30. Mr. Grainger is one of the most brilliant of the younger generation of piano virtuosos, and the recollection of his sensational performance of Tchaikowsky's B flat minor concerto at the concerts of the Chicago Symphony Orchestra is a vivid one to those who were privileged to hear it. In addition to his remarkable gift for piano playing and for composition, Mr. Grainger possesses a special talent for imparting to others the knowledge of piano art which he possesses himself. It has been for that reason that he has continually been besieged by students who have wished to avail themselves of his skill as an instructor. Until the distinguished pianist-composer made this engagement with the Chicago Musical College he has been unable to devote more than a very limited amount of time to the labor of teaching. Now,

however, he proposes to throw himself into the work with enthusiasm and zeal.

Three Artists at Last Kinsolving Musicales

One of the best of the five Kinsolving Musical Mornings was the last, on January 14, given by Hulda Lashanska, Cornelius Van Vliet and Salvatore De Stefano. This served to introduce Miss Lashanska to Chicago, and it might be said that from the very start she won the admiration of the distinguished and critical audience, scoring heavily throughout the program. Her immediate success elsewhere had preceded her here and the expectant auditors were not disappointed. In the well known "Depuis le jour" aria she was splendidly effective. She used her lovely soprano with fine effect in the group made up of Gluck's "Spiagge Amate"; Liszt's "Comment disaient ils"; Rachmaninoff's "Soldier's Bride" and Staub's "L'heure délicieuse," impressing by her exquisite art. Miss Lashanska also sang a group by Dvorák, MacDowell, Cadman and LaForge. It would be a pleasure to hear so delightful and interesting an artist again. Katherine Lyman, at the piano, played artistic accompaniments.

Mr. Van Vliet, who had the honor of opening the program, has many friends and admirers here, and he, too, made a decided hit. The Mozart adagio and a Leclercq, his first numbers, proved him the master cellist that he is. That he is a thorough musician, possessed of technical brilliance and excellent style, were evidenced by the stir-



CORNELIUS VAN VLIET.

ring interpretations; he gave an andante by Hollman, Kamp's "Andalusian Serenade" (played here for the first time and so well liked that a repetition was asked by insistent applause and granted), and "Tarantella" by Jeral. Van Vliet's place is in the front rank among the cellists of the day. Isaac Van Grove, at the piano, proved a sympathetic and accomplished accompanist.

Last, but by no means least, comes Stefano, the harpist, who impressed by the mastery of his instrument. He played compositions by Bach, Scarlatti, Corelli, Sgambati-Stefano, Chopin and Posse, and a French folksong with such telling effect as to elicit the full approval of the hearers. His was a goodly share in the morning's success. Miss Kinsolving is to be congratulated on her choice of artists for this last musicale, each one being well liked by the gathering present.

Walter Spry's Activities as Pianist and Teacher

Between his recital engagements and his teaching, Walter Spry, the widely known Chicago pianist, is kept constantly busy. He is engaged for a piano recital in Quincy, Ill., Friday evening, January 31, under the auspices of the Scherzo Club.

Three of Mr. Spry's artist-pupils, Ernestine Rood, Marjorie Johnstone and Margaret Farr, will appear in concert at Wood's Theater, Sunday afternoon, February 16,

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at 3 o'clock. The program includes the MacDowell A minor concerto, the romanza from the Chopin E minor concerto, and the Grieg concerto, with orchestral accompaniment.

An event of more than ordinary interest will be the piano recital to be given by Mr. Spry the first Thursday evening in March. The program will comprise works from eminent composers whom Mr. Spry has himself heard.

James Goddard Back in Musical Field

James Goddard, the bass, who won such decided success during his three years with the Chicago Opera Association, and who has been in his country's service since last September, was mustered out December 24. After spending the holidays with his father in the South, Mr. Goddard has returned to Chicago, looking the picture of health, and is ambitious to get back into the concert and recital field.

Pietro Yon in Organ Recital

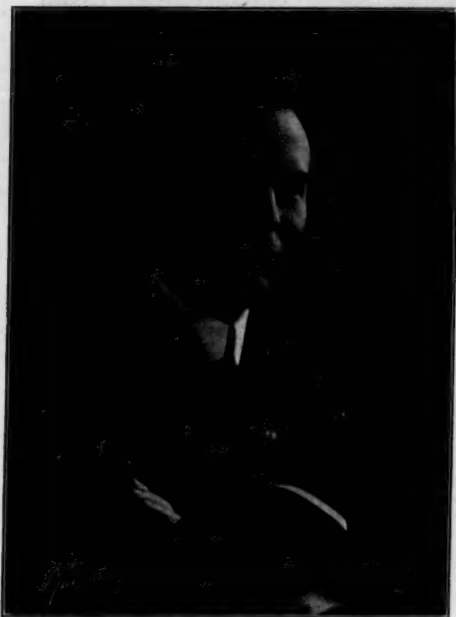
An eminent organist in the person of Pietro Yon was presented a recital last Tuesday evening at St. Patrick's Church by Dr. J. Lewis Browne. He is a brilliant and artistic player, whose renditions are characterized by splendid and artistic finish. Everything Mr. Yon did was excellent and won him the admiration of the goodly audience. His is a brilliant technic which enables him to overcome the intricacies of the organ and its music with astonishing ease and abandon. Especially well liked were his own compositions, which met with the hearty approval of a charmed audience. Mr. Yon received a most cordial welcome at the hands of his Chicago listeners, among whom were noticed many of the city's well known organists. Thanks are due Dr. Browne for having brought such a worthy artist to the Windy City.

Eugenie Dufresne Passes Away

Condolence is extended to Edouard Dufresne, the excellent French baritone, in the death of his wife, Eugenie Dufresne, who passed on this week. Mrs. Dufresne, who was a native of France, leaves, besides her husband, four children—Jean, Jeanne, Jacques and Louis. The funeral was held Thursday from her former residence, 3434 Elaine place. The sympathy of his many friends and admirers goes to Mr. Dufresne in his loss.

Bergey Chicago Opera School

The Bergey Chicago Opera School was brought into existence upward of twenty years ago by Mr. and Mrs. Theodore S. Bergey, respectively vocalist and pianist, and



THEODORE S. BERGEY.

it has maintained its steady and healthy growth as the city has expanded. Its position is somewhat unique among music schools. It is intended more particularly for those aspirants who seek to acquire histrionic accomplishments along with voice and piano culture.

Those acquainted with Mr. Bergey's method of voice placement and development, as well as with his business policies, speak of him in terms most commendatory as achieving results in his course of instruction. He is regarded as one who is above the practice of inviting patronage which might reflect monetary considerations as the primary motive of his ambition. He aims to secure only students possessed of talent and its attendant requisites, ready to work with as much zeal as he expects to devote to their tuition. What he has done through pursuit of this policy is reflected in the many pupils he has instructed. Of strong individuality, magnetic force and intellectual endowment, Mr. Bergey is particularly painstaking and strives to bring out the beauty in art. From all indications he enjoys great popularity with his pupils, who seem to feel it a pleasure to study with him instead of a hardship. He is ably assisted in coaching by amiable and talented Mrs. Bergey, who also devotes a portion of her time to special piano teaching. Other instructors of adaptability and thoroughness form the balance of the faculty.

A refreshing sense of art pervades the atmosphere of the charming, light and airy studios of the Bergey School, which are equipped with all essentials and situated in the Lyon & Healy Building, ninth floor.

Richard Czerwonky Scores in Canada

That prominent violinist, Richard Czerwonky, who has this year enriched the ranks of Chicago musicians, has just returned from Winnipeg, Canada, where he opened the course of the Women's Musical Club at the Fort Gary Hotel. His success was so unusual that Mr. Czer-

wonky was immediately re-engaged for next season. Last week Mr. Czerwonky was called by wire to Minot, N. D., for a joint recital with Maggie Teyte, where they opened a new auditorium, which Mr. Czerwonky says is a lovely hall as far as acoustics and appearance are concerned. There, too, the gifted violinist scored an emphatic success.

Agnes Lapham Plays at Great Lakes

Agnes Lapham, the Chicago pianist, played a MacDowell group at the Great Lakes Naval Training Station, January 13, delighting a large and enthusiastic audience of "Jacksies."

Finley Campbell Sings for Lakeview Club

Interest at the second artists' concert of the Lakeview Musical Society centered around the visiting artist, Finley Campbell, the Canadian baritone. The concert, which took place at the Parkway Hotel, was attended by a large and most enthusiastic gathering. The possessor of a fine bass-baritone voice of wide compass and lovely quality, and the knowledge of how to use it to best advantage, Corporal Campbell's songs are a pleasure to hear. As is well known, he has spent many months in the trenches, the hardships of which have fortunately not harmed his excellent organ. Through his beautiful singing of Carpenter's "Home Road," Kramer's "I Shall Awake," Huhn's "Invictus," Hammond's "Pipes of Gordon's Men," Forsyth's "Oh! Red Is the English Rose," and Fay Foster's "The Americans Come," he won the hearts of the audience, which bestowed lavish applause upon the baritone. Agnes Pilsbury and Ella Dahl Rich also offered several two-piano numbers.

Interesting Activities at Bush Conservatory

There are numerous activities planned for the month of January at Bush Conservatory, which are of interest to the musical public. Recently, at the "open house," which offers an informal gathering place to the local and visiting professionals of the city, there was a performance of the "Persian Garden," by Liza Lehmann. Edgar Nelson presided at the piano, and the quartet presenting the work consisted of Mae Atkins, soprano; Edna Swanson Ver Haar, alto; John P. Miller, tenor, and Gustav Holmquist, bass.

The annual Chicago recital of Charles W. Clark, the baritone, will be given at the Play House, Sunday afternoon, January 26. Helen Daniels, pupil of Mme. Dotti, was the soloist at the Hungarian Charity Society, on January 14, at the Atlantic Hotel. Lora Williams, of the faculty, will assist at a program given at the Great Lakes Naval Training Station on January 15. On Saturday afternoon, January 18, at the Recital Hall, Jennie Lee Brown, Florence Peterson and Ruth Renski, pianists; Ebba Sundstrom, violinist, and Adah Dinkmeyer, soprano, all advanced pupils of the conservatory, gave a joint recital.

Orchestra's Thirteenth Program

The symphony of the Chicago Symphony Orchestra's thirteenth program was Spambati's D major, new on these programs. The symphony, written in 1881, is imbued with many beautiful melodies throughout its length. Probably the best part of it is the third movement (there are five)—the scherzo, which won the favor of the listeners. Under Eric Delamarter's leadership, the symphony was given a worthy performance. Italy was also represented in Spinelli's prelude to the third act of his "A Basso Porto"—a brilliant, colorful number—which opened the program. This, Sowerby's "Set of Four" and Rimsky-Korsakoff's "Caprice Espagnol," were stirringly presented and delighted the listeners. Sowerby's "Set of Four" was new in last season's programs, and on this occasion proved well worth reviving; the composer is a Chicagoan. The concertmaster, Henry Weisbach, was soloist, playing the Pagani D major concerto.

On February 7 and 8, the orchestra will offer a program made up entirely of American compositions, with David Stanley Smith as composer-conductor, and Frances Nash, pianist, as soloist. The American composers represented will be Avery, Smith, MacDowell and Van der Stucken.

Musical News Items

Bernhardt J. Kane, whose studio is in the Auditorium Building, a recent victim of the "flu," has entirely recovered. His work as instructor in dramatic art is well known and his classes ever increasing.

The Chicago Symphony Orchestra, Eric Delamarter conducting, presented the fourth concert of its popular series at Orchestra Hall, Thursday evening, before the usual "pop" audience. JEANNETTE COX.

Barrientos Reaches New York

Marie Barrientos, the Metropolitan Opera coloratura soprano, arrived in New York on Friday, January 17, coming from Havana, where she had an exceedingly successful season with the Bracale Opera Company. Mme. Barrientos has travelled pretty well around half the globe since the end of the last Metropolitan season. She joined the Bracale Company in Porto Rico, went with it from there to Venezuela, and then across the Andes to Peru and Chile. At the close of the season there she went across the Atlantic to Spain for her annual vacation at home, returned to Cuba for the Havana season which has just ended, and is now safely back in New York, where she will sing at the Metropolitan during the entire balance of the season.

Haensel Back in the Office

Fitzhugh W. Haensel, of the managerial firm of Haensel & Jones, New York, has been out of his office for several weeks suffering from mastoiditis, contracted while in France in the United States service as an intelligence officer. Mr. Haensel was operated on a short time ago and has now completely recovered so that he is able to return to his office and attend to business once more.

Wagner to Bring Destinn

Emmy Destinn, the celebrated Bohemian—or, as it is the fashion to call them now—Czecho-Slovak soprano, who was not allowed by the German authorities to pass out of that country during the war, and who is said to be in Berlin, will be brought over here by the Charles L. Wagner office as soon as it is possible to get in touch with her.

AMPARITO FARRAR

—IN—

"A VERY SUCCESSFUL RECITAL."

—Evening Mail.



Photo by Bain News Service.

Aeolian Hall, January 13, 1919

New York Times, January 14th, 1919.

"Miss Farrar's voice is pure and sweet and well trained. Her English and French diction are both excellent, and she sings with a nice taste. She was at her best in the group of modern French lyrics, particularly 'En Sourdine,' by Hahn. Chaminade's 'Sombreiro' was delightful, and there was esprit in a Messager song, 'Quand tu passes.' Her program was full of good things to sing and modern; also several dedicated to the charming young lady herself. Miss Farrar is a dainty young singer."—James G. Huncker.

New York Tribune, January 14th, 1919.

"Miss Farrar has a pleasing personality and a pleasing voice; in fact, she is a singer admirably suited for the art of the salon. Her voice possesses flexibility and it is of uniform timbre throughout the scale. Miss Farrar was best last night in such things as the 'Laughing Song' from Auber's 'Manon Lescaut,' and in Richard Flageman's 'Do Not Go, My Love,' and 'At the Well.' The hall was well filled and the audience most generous in its applause."

New York American, January 14th, 1919.

"TWO GIFTED WOMEN GIVE RECITALS AT AEOLIAN"

"The evening audience was charmed by the youth, beauty and pleasing vocalism of Miss Farrar. Her art has broadened considerably since her debut recital a year ago. This was especially noticed in the opening group, which comprised two difficult examples of the old school—an aria from Gluck's 'Iphigenia en Tauride,' and an eighteenth century air by Gretry."

New York Morning Telegraph, January 14th, 1919.

"The minute Amparito Farrar comes on the platform you heave a sigh of relief. When she made her appearance at her song recital at Aeolian Hall last night, she out Farrared Amparito Farrar. She was received with enthusiasm by her many admirers, an enthusiasm which increased as the evening proceeded."

"Miss Farrar has a delicate soprano voice. There is a great deal of sweetness and delicacy about it. She uses it with skill, and possesses an unusual amount of natural aptitude. She has a pleasant personality and a genuine gift for putting over a song. The program was rendered with rare taste and charm."

New York Globe, January 14th, 1919.

"Miss Amparito Farrar gave another song recital in Aeolian Hall yesterday. In the interval between the two concerts she has been singing for the soldiers on the other side. It has proved to be a profitable interval for her as well as for the soldiers, since she has gained much in poise and dramatic intensity and made an even more charming picture than on her first appearance. A large and enthusiastic audience welcomed the singer."

New York Evening Sun, January 14th, 1919.

"Back from the entertainment of our soldiers in France comes Miss Amparito Farrar, to sing in the equally just cause of art at home. Since her debut as a full fledged recitalist last season, Miss Farrar has been much under the French influence, and her programmes prove it prettily. The one she gave in Aeolian Hall last night had many echoes of the Paris of yesterday and today."

"Good to look at and quite equally good to hear, it is not difficult for Miss Farrar to make a pleasing impression. A number of her songs were written for her especially—two by her accompanist, Mr. Hageman, for example—and to these she can bring a special zest and the grace of understanding."

New York Evening Mail, January 14th, 1919.

"A large audience heard Amparito Farrar give a very successful recital at the Aeolian Hall last night. Miss Farrar's voice is pleasant and she uses it with discretion. In fact, she gives every evidence of having had a sane and sound training. She was particularly good in a group of French songs, notably Chaminade's 'Sombreiro,' and Messager's 'Quand tu passes.' The program was on the whole very interesting."

Management:

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TWO PREMIERES IN A WEEK

(Continued from page 5.)

balance of the cast included Deirere, Nicolay, Pruzan, Downing and Peterson, all of whom, having not much more than walking parts, did their bits satisfactorily.

Campanini Leads

Last but not best of all comes Cleofonte Campanini, the hero of the night. Campanini made Fevrier's music sound much better than it is in reality. He gave himself body and soul in making the presentation meritorious and under his genial baton the performance moved on smoothly. His performance at the conductor's desk on this occasion is unforgettable. He was a giant, and with his players this virtuoso conductor brought out the melodies of the score, making the good passages of the opera stand out in bold harmonic figures, and even the less interesting moments well worth hearing.

The Scenery

The scenery painted by the company's scenic artist, Peter J. Donagan, would have been a credit to an Urban, especially the scene at the convent and the one at the Hills of the Nymphs. This caught the fancy of the public, which expressed its approval by applause at the raising of the curtain. Stage Director Emil Merle-Forest, by the grouping of his forces, gained in the esteem of the regular operagoers. The incidental dances by Andreas Pavley and Serge Oukrainsky, assisted by Mmes. Ludmila, Keralli, Kowak, Kharkova, Pfeil, Sachetti and the entire Opera Corps de Ballet, with the solo dances arranged by Andreas Pavley and Serge Oukrainsky, compelled admiration.

The Audience

The present writer admits a feeling of lukewarmness toward Fevrier's newly born "Gismonda," but the public was of an entirely different opinion. Though only polite applause followed the close of the first act, at the culmination of the second, the audience broke into a tempest of applause, calling principals, composer and conductor before the curtain innumerable times. It is true that a certain excitement always takes place at a premiere and that the civic pride of Chicago was delighted by the honor brought to the city by Campanini in presenting an opera written for Chicago by one of France's greatest composers, but to a fair reporter the ovation tendered Fevrier seemed spontaneous and in the opinion of the majority of the audience quite justified.

During the intermission only words of praise were heard, and it may be that the New York critics on this paper will differ with the writer in predicting a short life for "Gismonda," which will open the New York season on January 27.

"The Loreley"

The second novelty of the week, "The Loreley," presented Friday evening, January 17, scored only a partial success. Catalini's romantic opera in three acts was, however, well presented by Campanini, who cast in the title role Anna Fitzu; Walter was given to Alessandro Dolci; Anna to Florence Macbeth; Hermann to Giacomo Rimini, and Rodolfo to Virgilio Lazzari. Polacco conducted.

Several composers have been impressed with the incongruous story, founded on the Legend of the Rhine Goddess. Besides Catalini, Lachner was inspired by it and wrote an opera on the same subject which was performed in 1846 at the Munich Court Theater. Max Bruch's opera of the same title was produced in 1864 at Cologne, and Felix Mendelssohn's opera on the same topic was left un-

finished at his death in 1847. Catalini's "Loreley" was first performed in Italy in 1890, and, after a few performances, was removed from the regular repertory until twenty years later, when it was revived under the direction of Toscanini and Campanini. It made then a fairly successful reappearance on the billboard. If memory serves right, Stracciari, who is now with the Chicago Opera Association, was the Hermann in the revival of the work in Italy. It was stated by daily papers in Chicago that Campanini conducted the work in London. This is absolutely erroneous. Campanini, it is true, conducted the opera, but it was at the Scala in Milan. Catalini, we are informed, was a great admirer of Wagner; the information was superfluous. Catalini is not only an admirer and follower of the early Wagner, but also a close imitator. Catalini lifted many passages from "Lohengrin," and so conspicuous is the steal that it is funny. Probably to make the similarity more pronounced, the choristers and pages wore the old "Lohengrin" costumes, and thus the eye had as much merriment as the ear. The management

equally divided by the singers. Anna Fitzu distinguished herself in a role learned in less than two weeks, and sang it with her customary artistry. She was all that could be desired vocally and histrionically, and looked ravishing as the River siren. Florence Macbeth, who, let it be said again, has made tremendous strides in the last two years in her art, was capital as Anna. She won the audience by her simplicity and sympathetic mien, while she commanded respect by the surety of her delivery, her clear and pleasing voice, perfect phrasing and impeccable enunciation. The second act belongs to Anna and she made her episode the real enjoyment of the night. Miss Macbeth has surprised her warmest admirers this season, and the spontaneity of the applause invariably bestowed upon her at the conclusion of an aria attests that they are legion and that her return next season as a star of first magnitude is already assured.

Alessandro Dolci, who has sung Walter many times in Italy, found in the part a vehicle to disclose his gorgeous organ to best advantage. He gave of his best, and no



HENRI FEVRIER AND CLEOFONTE CAMPANINI.

The composer and the famous director, who produced and conducted the new Fevrier opera, "Gismonda," are shown on the stage with a background of the opera's scenery.

did not go to any expense for scenery. Some of it belonged to the old Wagnerian cycle, while the church of the second act was built, not for "Loreley," but for Massenet's "Werther." Campanini and his associates were right in not making any great expenditure, as the work has little merit.

It is at times tuneful and melodious, and was superbly rendered under the baton of Polacco, who, with his orchestra, won first honors, bringing out the orchestral coloring. He gave a rousing reading to the symphonic overture, which, by the way, made the real hit of the evening. It has been said around the Auditorium that Polacco and Raisa were responsible for the giving of "Loreley." Miss Raisa's sickness prevented her from appearing in a role well liked by her, but it gave another chance to Polacco to demonstrate his efficiency with the baton, not only as an operatic conductor, but as a symphonic leader as well. He achieved big things and his presence at the conductor's desk was keenly felt.

A Fine Cast

As stated, Campanini brought together a stellar cast so well balanced that the first honors on the stage were

more need be demanded. Dolci's first season in Chicago has been a succession of big successes that presage many other triumphs and a lasting vogue in America. He is surely a comer and will reach soon, no doubt, first place among the great tenors now in America. Rimini gave prominence to the role of Hermann; likewise, Virgilio Lazzari to Rodolfo. It has been said that Italy waited twenty years before giving "Loreley," and after next Wednesday, when the opera is to be repeated, Chicago is willing to let as long a span of time elapse before hearing Catalini's masterpiece again.

"Rigoletto," Monday, January 13

The lone performance this season of Verdi's "Rigoletto" was of special interest by the presence in the cast of Florence Macbeth, who sang the role of Gilda. The little American girl who several years ago made her debut as Rosina in "The Barber" has not grown up physically. She is now as little, as fragile, as pretty and as youthful as of yore, but vocally she has made extraordinary strides in her art. Her equipment for the operatic stage is now perfection. The clear quality of her organ is most pleasurable to the ear. She sings with much ease, taste and understanding, always true to pitch. She delighted her auditors by her remarkable rendition of the "Caro Nome." Before its conclusion there was a tempest of applause which compelled Conductor Polacco to stop the performance right there in order that the public could give full sway to its enthusiasm. A demonstration such as that tendered Miss Macbeth has seldom been witnessed at the Auditorium, as it was fully five minutes before the performance could proceed further. At the close of the act there were bravos mingled with shouts of "Macbeth, Macbeth!" It is a most pleasant duty to report the triumph of this young American singer, who already today stands among the very best coloraturas and who tomorrow may be an attraction as great as any of them. In her acting Miss Macbeth was also exceptionally good. Hers was a sweet, likeable Gilda. Miss Macbeth is a great artist, very happy and most modest. Campanini was right in billing "Rigoletto," and it is to be hoped that another performance can be given before the close of the Chicago season. If not, "Rigoletto" should be given in New York with Macbeth. She is well worth hearing.

Stracciari was the Rigoletto, a role in which he is supreme. In splendid form, he sang and acted so as to deserve only the highest praise. But inasmuch as his work in this role has been analyzed previously, the statement that the noted baritone's art never before shone as brightly as on this occasion will suffice to demonstrate that the audience was justified in fettering him royally. At the close

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of the third act he was recalled innumerable times before the curtain. A new Duke made his appearance in Guido Cicolini, who looked the part and sang it with telling effects. Arimondi and Nicolay, respectively, as Sparafucile and Monterone, were pillars of strength, and Defrere, Claessens and Trevisan in minor roles added in making the performance memorable.

A great part of the success of the evening, however, belonged to that wizard of the baton, Giorgio Polacco, under whose guidance the old score scintillated with rejuvenescence. Polacco might be called a Verdi specialist, was it not for the fact that he conducts operas by other composers just as well, yet his interpretation of "Traviata" and "Rigoletto" will be long remembered in the annals of opera in Chicago. Polacco enjoys conducting; he loves his work; he always gives of his best and his enthusiasm is contagious, so that under his baton principals, orchestra and chorus are heard to splendid advantage.

"Samson and Delilah," Wednesday, January 15

The last performance of "Samson and Delilah," Saint-Saëns' biblical opera, brought the same cast as previously, well headed by John O'Sullivan as Samson, and Carolina Lazari, as Delilah. Hasselmanns conducted.

"Madame Butterfly," January 18 (Matinee)

Tamaki Miura, the dainty little Japanese prima donna, reappeared as Cho Cho San, in "Madame Butterfly," assisted, as on former occasions, by the Misses Pavloska and Peterson; Forrest Lamont, who has proved himself indispensable to the company this season, and Bouilliez, Trevisan, Daddi, Nicolay and Defrere. Polacco conducted.

"Carmen," January 18 (Evening)

The popular price patrons of the opera took advantage again of "Bargain Night." The vast Auditorium was completely sold out and added rows of chairs accommodated some of the overflow. Mary Garden for the first time in her career sang at popular price and the opera was "Carmen." On this occasion, also, Marguerite Namara, one of the most beautiful women of the organization, who has been a great favorite at Covent Garden, made her Chicago debut in opera as Micaela. It is indeed with regret that Chicago had to wait until now to hear this gifted artist, as her Micaela was lovely, both as to figure and voice. She sang gloriously the duet of the first act with Don Jose and made a distinct hit with her aria in the third act. Mme. Namara loses none of her charming personality, so much in evidence on the concert platform, in her larger surroundings. She was an appealing Micaela and the big success that she won at the hands of her listeners was richly deserved. Judging from her first appearance in opera here, she should make a place for herself with this company in other productions. Charles Fontaine, more at ease than at the first performance, was a favorite with the audience as Don Jose; Baklanoff, a sterling Escamillo, roused enthusiasm to a high pitch of frenzy after the "Toreador Song." Pertson, Pavolska, Huberdeau, Nicolay, Daddi and Defrere gave complete satisfaction and the opera was excellently conducted by Marcel Charlier. R. D.

METROPOLITAN OPERA

(Continued from page 5.)

out and had many opportunities. Richard Ordynski managed the simple action and stage groupings very well. It was surely only an oversight that such an anachronism as the latest model of stethoscope was introduced into the scene where the battered mason is brought on. And again, Mr. Technical Director Siedle, what about those huge red and green jars in the window of the apothecary shop, through which the sun beat into the interior, producing miraculously nothing but a steady yellow glare.

The audience seemed to enjoy the work on the whole, though the only really enthusiastic outburst of applause of the afternoon greeted Miss Hempel's scene and the trio already mentioned.

"Aida," January 13

Margaret Matzenauer made her first appearance of the season on Monday evening, as Amneris in "Aida." The artist's work in this particular role is so familiar to New York opera goers that no further comment is necessary, except that she has been hailed as one of the finest impersonators of that role ever heard on the Metropolitan stage. Mme. Matzenauer returned in excellent voice—it seemed to be even richer than last season, if such could be the case. She was charming to look upon and aroused much enthusiasm.

Martinelli was the fine voiced Radames, Jose Mardones an admirable Ramfis, and Claudia Muzio again scored as Aida. The part of the Priestess was entrusted wisely to Lenora Sparkes. Moranzoni conducted.

"Thais," January 14

"Thais" proved a big attraction for Brooklynites, on January 14, when an audience completely filled the Academy of Music. Geraldine Farrar appeared as Thais. She acted superbly, although her singing was a disappointment to many. Rafael Diaz was an excellent Nicias, and Robert Couzinou gave a most delightful interpretation of the role of Athanael; both his acting and singing were worthy of special mention. Leon Rothier had the role of Palemon; Delaunois, of Crobyle; Egner, of Myrtale; Braslau, of Albine, and Reschiglian, of the servant. Monteux conducted.

"Marta," January 15

Thoroughly delightful and inspiring was the performance of Flotow's beloved old opera, with its tunes, tunes, tunes. The lyric stage writers of other days seemed to think that audiences like appealing melodies, and although modern composers have discarded that theory, one is inclined to agree with their predecessors, after witnessing the manifest joy with which a houseful of hearers always receives a work like "Marta."

Caruso sang with his accustomed opulence of tone and finish of style. His part in this opera is one of the best possible vehicles for his art. The same can be said of Frieda Hempel, who adds to lovely tonal quality and finesse in delivery, also a lightsome acting touch and a keen sense of refined comedy. Adamo Didur does every-

thing well. Flora Perini contributes good looks and vivacity to the "Marta" cast; Artur Bodanzky conducts the score delicately and deliciously.

Three Puccini Operas, January 16

The three new Puccini operas—"Il Tabarro," "Suor Angelica" and "Gianni Schicchi"—were given on Thursday evening before a rather small audience, which proves that these new operas do not seem to be drawing as much as it was expected. In the first of these the interest circles about Muzio, Gentle, Crimi and Montesanto, and the quartet did some remarkably effective work. However, it is not at all amiss to assert that the role of La Frugola, which is a small one and which is so cleverly interpreted by Miss Gentle, has greater opportunities than any of the others. Farrar, Sundelius, Arden and Tiffany stood out through their singing in "Suor Angelica" and "Gianni Schicchi" as usual furnished the humor of the trio. De Luca was admirable in the title role; vocally he was excellent, and his acting could not have been improved upon. Florence Easton was impressive in the aria that falls to her lot as Lauretta, and the others in the cast helped to make the one act opera the success that it has been. Roberto Moranzoni conducted.

"Oberon," January 17

"Oberon" was repeated at the Metropolitan Opera House on Friday evening, January 17, with the same cast

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as on previous occasions, which includes Rosa Ponselle, Alice Gentle, Marie Sundelius, Paul Althouse, Giovanni Martinelli and Leon Rothier. All the singers seemed to be in fine vocal condition and there were many delightful moments in the opera, one of which was the superbly rendered duet between Ponselle and Gentle. Artur Bodanzky gave the score a beautiful reading.

Sunday Night Concert

Efrem Zimbalist, Marie Sundelius, Paul Althouse, and Jose Mardones, in addition to the Metropolitan Opera House Orchestra, under the skilled leadership of Richard Hageman, were the attractions at the Sunday night concert at the Metropolitan Opera House, a good size audience attending.

The noted violinist was not at his best, although he had plenty of opportunity to show his technical skill and fine quality of tone in Lalo's Symphony Espagnole, with orchestra, and andante cantabile (Tchaikowsky-Auer), "Malaguena" and "Habanera" (Sarasate). Encores, of course, were added.

Paul Althouse was in fine voice, winning much applause with his aria from "Tosca"—"Recondita Armonia"—Strickland's "Temple Bells" and Sanderson's "I Shall Meet You." The tenor, too, was obliged to add encores, each delightfully sung and enthusiastically applauded.

Mme. Sundelius particularly pleased with her "Bird Song," from "Pagliacci," beautifully sung. Opera goers are very fond of this artist and showed their delight again on this occasion. Needless to say, she was obliged to give an added number.

Jose Mardones contributed the aria "Infelice e tu cre-

devi" from Verdi's "Ernani," his big voice and a way it was handled proving a real treat.

The work of the orchestra was specially fine, and Richard Hageman gave the programmed works a meritorious reading. Lalo's overture, "Le Roi d'Ys," and Glazounoff's symphonic poem, "Stenka Razine," were real treats. For the soloists, the work of the orchestra was also fine and up to its usual very high standard. The accompanists were Wilfrid Pelletier and Samuel Chatzinoff (for Mr. Zimbalist), both excellent.

Mme. Langenhan Stirs Lynchburg Audience

Lynchburg, Va., January 17, 1919.

Last Wednesday evening, January 15, the Auditorium of the Virginia College was filled to overflowing, and enthusiasm was unbounded for the artistic performances given by Christine Langenhan, the popular dramatic soprano. Mme. Langenhan, a versatile artist, the possessor of a beautiful, sweet and powerful voice of great purity, also has a charming personality, and each of her songs found favor with the audience. Whether in the English songs or those in French, Italian, Russian, Bohemian or Norwegian, her diction was always clear, and great intelligence was shown in the artist's interpretations of the songs of different moods. On this occasion Mme. Langenhan was skillfully accompanied by Emil Berger, and her program was as follows:

Angels Ever Bright and Fair.....Haendel
Aria from "Joshua," "Oh, Had I Jubel's Lyre".....Haendel
Aria from "Mignon," "Connais tu le pays" (in French).....Thomas
La Pavane (in French).....Bruneau
Ouvre tes yeux bleus (in French).....Massenet
The Star.....Rogers
One Is One.....Spieler
Come for a Sail in My Little Boat.....Troostwyk
Homeland.....Sidney Homer
Aria from "Cavalleria Rusticana" (in Italian).....Mascagni
Lullaby (in Russian).....Gretschaninof
Songs My Mother Taught Me (in Bohemian).....Dvorak
I Love Thee (in Norwegian).....Grieg
The Sunset Glow.....John W. Metcalf
Robin on the Apple Tree.....Thomas J. Hewitt
Bes' ob All (negro song).....Kramer
Star of Gold.....Mana-Zucca

The second, as well as the fourth, might well be called encore groups, as Mme. Langenhan was obliged to repeat each song. In the American songs, Kramer's "Bes' of All" and Mana-Zucca's "Star of Gold" were encores. At the conclusion of the program Mme. Langenhan graciously added several additional encores, to the delight of all those present. Two of the numbers were Rosalia Hausman's "The Look" and Kramer's "Allah."

In referring to this recital, the critic on the Lynchburg Advance complimented the soprano as follows: "Mme. Christine Langenhan, the dramatic soprano, made her first appearance in Lynchburg last night in the auditorium of Virginia Christian College. The singer rendered a program which showed great versatility, and which proved highly pleasing to her large audience. Mme. Langenhan possesses a voice of wide range and flexibility and over which she has complete and accurate control. In addition to this she renders her songs expressively and with splendid interpretation, and was forced to give encores several times. Professor Emil Berger, director of music, was her accompanist."

METROPOLITAN REPERTORY

FOR NEXT WEEK

"La Forza del Destino" will open the twelfth week of the Metropolitan Opera season, on Monday evening, January 27. It will be sung by Mmes. Ponselle, Gentle and Mattfeld and Messrs. Caruso, De Luca, Mardones, Chalmers, Rossi, Ananian, Reschiglian and Faltrini. Mr. Papi will conduct.

Other operas next week will be as follows: Tuesday, "Madame Butterfly," special matinee, Farrar, Fornia, Lazaro, Montesanto, Moranzoni; Wednesday, "Oberon," Ponselle, Gentle, Delaunois, Sundelius, Martinelli, Althouse, Rothier, Reiss, Bodanzky; Thursday, "Samson et Dalila," Matzenauer, Caruso, Couzinou, Rothier, Monteux; Friday evening, "Il Barbiere di Siviglia," for the first time this season, the new American tenor, Carlo Hackett, in debut, and Hempel, De Luca, Mardones, Malatesta, Papi; Saturday matinee, "Il Tabarro," "Suor Angelica," and "Gianni Schicchi" Mmes. Farrar, Muzio, Easton, Gentle, Sundelius, Crimi, De Luca, Montesanto, Didur, Moranzoni; Saturday evening, "L'Oracolo" (first time this season), Sundelius, Scotti, Didur, Althouse, Moranzoni, and "Le Coq d'Or," Garrison, Braslau and Sparkes, Diaz, Didur, Galli, Smith, Bolm, Bartik, Bonfiglio, Monteux.

Tuesday evening, January 28, "Crispino e la Comare," Brooklyn Academy of Music, Hempel, Braslau, Scotti, De Seguro, Chalmers, Papi.

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Size of Audiences at All Affairs Decreasing Because of
"Flu"—S. F. M. T. A. Banquet Proves
Enjoyable Affair

San Francisco, Cal., January 12, 1919.

Before a large and brilliant assemblage of San Francisco's elite an invitation concert was given by the San Francisco Symphony Orchestra in the Palm Court of the Palace Hotel on the evening of January 9. The program stated that "an evening of light music would be given," and this promise was carried out in the main, though there might, indeed, be some difference of opinion as to whether the Saint-Saëns "Rondo Capriccioso" and Liszt's symphonic poem, "Les Préludes," could be properly classified under this head. However this may be, the evening was delightful. The orchestra was at its best and Mr. Hertz, its genial conductor, largely earned the congratulations and felicitations which were showered upon him.

The Palm Court, which was used upon this occasion through the courtesy of the hotel management in compliment to the members of the Musical Association and the Woman's Auxiliary, is the main salon and dining room of the hotel. It is a large, oblong hall with an arched roof of glass supported by massive columns. The acoustic properties are excellent and do full justice to the musical interpretation both of the orchestra and of the soloists.

The soloists were Louis Persinger, who played the Saint-Saëns number; Horace Britt, who was heard in Massenet's "Elegie" and Saint-Saëns' "Swan," and Kajetan Attl, harpist, of the orchestra, who demonstrated the versatility of his musicianship by his brilliant rendering of the celesta part in Tchaikovsky's "Nutcracker Suite" and the harp accompaniments of Mr. Britt's solos.

Mr. Persinger's art is always welcome and his style is admirably suited to Saint-Saëns' "Rondo Capriccioso," which offers some opportunity for the display of his brilliant technical mastery, perfect intonation and lovely tone. He was enthusiastically received.

No less lovely was the tone drawn from his cello by Mr. Britt in the two short melodic numbers which he played. The tenderness and delicacy of his interpretation of "The Swan" were particularly noteworthy. The orchestra played the "William Tell" overture, the "Nutcracker Suite," "Valse Triste" (Sibelius), "Loin du Bal" (Gillet), and "Les Préludes," with its usual sonority of tone and precision of attack.

The Orchestra's Popular Concert

"Loin du Bal," "Valse Triste" and "Les Préludes" were heard before a very large audience at the Curran Theater

at the popular concert on Sunday afternoon. The size of this audience demonstrated the strong hold that Mr. Hertz and his orchestra have on the affections of the music lovers of this city, for the rapid increase in the number of influenza cases reported daily by the Board of Health is keeping the timorous ones at home and decimating audiences in most places of amusement. Other numbers on this unusually light program were the "Zampa" overture, Massenet's "Scenes Pittoresques," Johann Strauss' overture, "The Bat," two Grieg numbers and Pierné's "Serenade."

S. F. M. T. A. Banquet

A banquet in honor of its newly elected president, Arthur Farwell, was given by the San Francisco M. T. A. on January 11. There were a number of addresses, most noteworthy of which were that delivered by Sophie Neuhaus, state president, who detailed her plan to inaugurate a series of music festivals to be held alternately in Los Angeles and San Francisco, a plan that is being sponsored by the California State Federation of Music Clubs, and Arthur Farwell, who strikingly outlined his ideals and suggested possible basic principles which should guide the efforts of the M. T. A. Music was furnished by Hother Wisner, violinist, and Ada Clement, pianist, both prominent in local musical circles, who played two movements of a sonata and a minuet, by Domenico Brescia. A tremendously difficult and brilliant modern work is the sonata, and it was wonderfully well interpreted by the two gifted artists. The entire evening was characterized by good fellowship and mutual understanding, and promises well for the future activities of the society.

F. P.

LOS ANGELES AT LAST HAS WELL
ATTENDED SYMPHONY CONCERT

Cadman Hears Own Work Performed

With a line of people waiting for tickets almost a block long, and a perfect procession of automobiles, the first symphony concert of the season gave promise of a gala occasion even before the time of the performance. It seemed quite like old times to be going with a slowly moving mass of eager people into the Fifth Street Auditorium, like the happy days when the beloved Harley Hamilton, who organized the symphony orchestra, was the director. Not only from a social standpoint was this occasion an important one, but from the opening to the closing number, there was an excellence and smoothness of work. Everything was in perfect accord and Mr. Tandler conducted most satisfactorily.

Manager Fred W. Blanchard, to whom we owe so much, must feel greatly gratified at their auspicious beginning.

His choice of soloist was exceedingly happy. Lili Petsch-nikoff, the violinist, who has a charming presence and appearance, played with great brilliancy. Her tone is so full and virile it suggested a rich mezzo-soprano voice. Great interest centered in the two numbers by our own composers. "The Celebration of Victory," which opened the program, is the inspired work of Fannie Dillon, and it received an enthusiastic demonstration that amounted to an ovation, and there were repeated calls for the composer. Following the Cherubini overture, the prelude and intermezzo from "Shanewis," by Charles Wakefield Cadman, were beautifully played, and many who had only heard piano excerpts from this American opera proclaimed it bewilderingly lovely. Mr. Cadman responded in person to the delighted recognition of this great work. Dvorák's "New World" symphony received fair treatment at the hands of Mr. Tandler and his men, and it has never been so well played by this organization. The largo was especially beautiful. If all the concerts are as successful as this, it will be a wonderful symphony season.

Notes

Minnie Hauce-Jackins, the contralto, has returned from New York, where she has been enlarging her repertory with Mme. Boice and Herbert Witherspoon. Mrs. Hauce-Jackins was enthusiastic over her work with these noted teachers.

At the hospitable home of Mr. and Mrs. Thilo Becker a delightful though informal musicale was enjoyed by a number of friends and fellow artists. Mme. Ratan Devi played some native instruments most interestingly. Edna Darch and Leila Holterhoff sang, Godowsky played, and Mr. and Mrs. Becker added the Debussy ballad for piano and violin. At the recitals which these artists intend giving shortly they also will play the ballad. The annual banquet of the Music Teachers' Association is to be held January 20.

Roland Paul is recovering from an attack of influenza. It is unbelievable that even this dreaded illness could not subdue the effervescing spirits of the admired singer.

J. W.

Oakland Concert for British Dependents

British societies of the Eastbay cities joined forces in giving a benefit concert at the Municipal Opera House, January 9, to raise funds for the caring of dependents of British fighting men in California. Owing to the increasing number of influenza cases many persons failed to put in an appearance, so that the theater contained only about a thousand Britishers who, however, listened to the three hours miscellaneous program with evident enjoyment, practically every item being encored. About \$1,400 per month has been furnished to California dependents of

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Death of John Gooch

News of the death of John H. Gooch, musician and band leader, formerly well known in Oakland, has been received by his daughter, Mrs. J. E. Frazer. He was one of the first members of the Musicians' Union in this city and prominently associated with the early history of band music, having directed a number of local bands. Mr. Gooch went to Manila eight years ago to make his home with a son.

Notes

Four pupils of Mrs. Oscar Mansfeldt were presented at a piano recital this week at the Twentieth Century Club house, Berkeley. A classical program of much interest was interpreted by Vera Cavanaugh, Aileen Fealey, Irene McSwain, and Alberta Whale.

Miroslava, Serbian grand opera singer, a protégée of Charlie Chaplin, is singing at the T. and D. Theatre this week. The twenty piece orchestra under the direction of Ulderico Marcelli accompanies her, and besides gives a fine musical program.

The Islam Temple Band, of San Francisco, one of the largest and most widely known organizations of its kind in the country, held its fourth annual concert at the Greek Theatre, Berkeley, last Sunday, where an excellent two hour program was rendered under the direction of George W. Bennett.

Maggie Teyte in "Beaucaire"

It is announced that Maggie Teyte, after her "Madame Butterfly" appearance at the Park Theatre, January 20, will cancel all her other American engagements and go to London to create the leading female role in Messager's new opera, "Monsieur Beaucaire." Marion Green, the American baritone, is to sing the title part, and he is booked to sail from New York on January 25, aboard the Lapland.

Irene Williams' Recital, February 4

Enthusiastic approval of a large audience and the interest and encouraging reports from the New York critics regarding the song recital given by Irene Williams, the soprano, last spring, stimulated this talented young artist to greater effort and caused her to plan another New York recital at Aeolian Hall, Tuesday evening, February 4. Continued study with her teacher, Adelaide Gescheidt, and experience gained by filling many big engagements in



IRENE WILLIAMS,
Soprano.

important cities, have materially added to Miss Williams' artistry, which justifies a second New York recital within nine months.

A lovely voice, extreme modesty, aptitude for work, and the determination to succeed are the reasons for this charming young singer's progress; at her next appearance she will undoubtedly be greeted by a capacity house, which was the case at her last recital.

Harry Gilbert Writes New Cantata

"A Vision of Music," by Harry M. Gilbert, is the title of a new cantata for women's voices, with solos for a medium voice; it has just been issued by Novello & Co., and is having its first production next Wednesday night, January 29, in Newark, by the Lyric Club, Arthur D. Woodruff, conductor. The accompaniment, although written for orchestra, has been issued in a form whereby it can be used very effectively with organ, harp (or piano) and with cello obbligato. The text is taken from a poem by F. W. Faber, author of many hymns, and on account of the last two stanzas containing an ascription to the Deity as the "Father of Music," has been used by Mr. Gilbert in his church, the Central Presbyterian, New York City.

Mr. Gilbert continues to receive programs and notices of the successful use of his recently issued sacred solo, "Lead Gently, Lord."

De Seguro to Sing Mana-Zucca's Song

Andres de Seguro will sing Mana-Zucca's song, "Daddy's Little Boy," Friday morning at the Biltmore Morning Musicales. He will use this song and "Taper-Time" on his forthcoming tour.

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CHICAGO ILL JANUARY 19 1919

MUSICAL COURIER

437 FIFTH AVE NEWYORK

JOHN MCCORMACK BROKE ALL RECORDS TODAY AT THE AUDITORIUM
700 PEOPLE ON THE STAGE AND 3000 TURNED AWAY HE WAS
IN GLORIOUS VOICE AND THERE WAS GREAT ENTHUSIASM MCCORMACK
NEVER SANG BETTER IN HIS WHOLE CAREER

D

(The above is sufficient answer to the ridiculous story published last week by a New York paper that Mr. McCormack at Scranton, Pa., on his tour, had broken down and lost his voice and would be compelled to retire from the concert field for some time. A simple cold obliged Mr. McCormack to dismiss one audience, but otherwise the tour is being carried out exactly as scheduled.)

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, January 23

Philharmonic Society of New York—Jascha Heifetz, soloist. Evening. Carnegie Hall.
Harold Bauer and Jacques Thibaud. Piano and violin recital. Evening. Aeolian Hall.
Sergei Rachmaninoff. Piano recital. Afternoon. Carnegie Hall.
Rudolph Ganz. Piano recital. Afternoon. Aeolian Hall.
Singers' Club of New York. Evening. Brooklyn Academy of Music.

Friday, January 24

Philharmonic Society of New York. Afternoon. Carnegie Hall.
Ossip Gabrilowitsch. Piano recital. Afternoon. Aeolian Hall.
Marvin Maazel. Piano recital. Evening. Aeolian Hall.
Koscak Yamada. Orchestra concert. Evening. Carnegie Hall.
Biltmore Morning Musicales—Helen Stanley, Leopold Godowsky, Andres De Seguro, soloists. Morning. Hotel Biltmore.

Saturday, January 25

Josef Hofmann. Piano recital. Afternoon. Carnegie Hall.
Mannes Orchestral Concert. Evening. Metropolitan Museum of Art.
Max Rosen. Violin recital. Evening. Carnegie Hall.
Edna Blanche Robinson. Song recital. Evening. Aeolian Hall.

Sunday, January 26

Russian Symphony Orchestra. Afternoon. Hippodrome.
Philharmonic Society of New York—Guionar Novaes, soloist. Afternoon. Carnegie Hall.
Symphony Society of New York. Afternoon. Carnegie Hall.
George Reimherr. Song recital. Evening. Princess Theater.

Tuesday, January 28

Leopold Auer. Violin recital. Evening. Aeolian Hall.
Russian Symphony Orchestra. Evening. Carnegie Hall.
Samuel Gardner. Violin recital. Afternoon. Aeolian Hall.

Wednesday, January 29

Russian Symphony Orchestra. Afternoon. Carnegie Hall.
Humanitarian Cult—Leopold Godowsky, soloist. Evening. Carnegie Hall.

Thursday, January 30

Symphony Society of New York. Afternoon. Carnegie Hall.
Philharmonic Society of New York. Evening. Carnegie Hall.
National Opera Club. Evening. Waldorf-Astoria.

Harrold Interpolates Gilbert Song

Orville Harrold, the American tenor, has been scoring a pronounced success with Hallett Gilbert's "Spring Ser-

enade," which he interpolates in the last act of "Fra Diavolo," at the Park Theater, New York. This dashing brilliant song just suits the voice and style of this particular singer, the proof being that the audience demands that the song be repeated two or three times at every performance before the opera can be continued. After hearing the song, a critic on one of the New York dailies wrote as follows: "Mr. Harrold's 'Serenade' at the opening of the third act, however, brought something like the familiar response of a foreign and not an American audience, for there were 'Bravos!' and he had to repeat the air."

This may well be chronicled as an advancement in the progress of American music—an American tenor, having the courage of his conviction, introduces into a foreign opera a song written by an American, and makes good with it.

Society of Ancient Instruments to Give New York Recital

Le Societe des Instruments Anciens, the first organization which came to America (before its entrance into the war) to combat the German influence and conduct a propaganda for France, will give its first New York concert of the season at Carnegie Hall early in February.

Ornstein to Help Czecho-Slovak Army Benefit

Under the auspices of the Czecho-Slovak Arts Club, Leo Ornstein will play on Friday evening, January 31, the tone poem "Pan," by the Czech composer Vitezslav Novak.

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NEW YORK CITY CONCERTS OF THE PAST WEEK

(Continued from page 27.)

played by Messrs. Garagusi, Damico, Lifschey and Sevely. This is a charming work and was rendered in a skilful way by the ensemble. Of particular merit was the quasi adagio ma tempo rubato movement, which aroused special applause.

Then followed a group of songs by George Reimherr, the tenor. Mr. Reimherr is very well known as a concert singer, and his renditions only served to strengthen the impression he has created among New York music lovers. He possesses a voice of fine timbre and uses it with ease and to marked advantage. His numbers included "Gather Ye Rosebuds," Andrews; "Values," Vanderpool; "From the Hills of Dream," Forsyth, and "The Eagle," Busch. The Forsyth song was superbly sung and had to be repeated. As an encore Mr. Reimherr gave Vanderpool's "Love and Roses." Frances Moore lent valuable accompaniments.

Fely Clement, soprano, gave pleasure in Harriet Ware's "How Do I Love Thee," and two numbers by Sidney Homer; she has a sweet, clear voice and was well received. Victor Henri Miller, pianist, contributed three likable selections—"Pow Wow," Eastwood Lance, "Poeme" and "Fantasie," of his own creation. The latter are indeed well worth while and most pleasing. Genia Zielinska, assisted at the piano by B. Grigor, disclosed a lovely coloratura soprano voice which she handles with agility and certainty; she sang Horsman's "The Bird of the Wilderness," Ware's "Joy of the Morning," Homer's "Way Down South," and John P. Scott's "The Wind in the South," the audience showing such enthusiasm that an encore had to be given.

The object of the American Music Optimists is a most worthy one and much progress is being made by the society under the direction of Mana-Zucca.

Philharmonic Society

The regular Sunday afternoon subscription concert of the Philharmonic Society of New York, Josef Stransky, conductor, was held in Carnegie Hall, New York, on January 19; on this occasion a Tchaikowsky-Liszt program was rendered comprising "Elegie" from suite No. 3, op. 55; symphony No. 6, in B minor, op. 74; "Pathétique," Tchaikowsky, and three Liszt compositions; symphonic poem, "Tasso," epilogue to "Tasso," and Hungarian Rhapsody, No. 2. The orchestra was greeted by one of the largest audiences of the season, and its appreciation of the works rendered was manifest by sincere applause after each number. Mr. Stransky conducted with authority; his work was inspiring, and he produced many excellent effects.

The opening number was "Elegie" from suite No. 3 by Tchaikowsky, in place of overture "The Voyvode," as originally announced. This was followed by the "Symphony Pathétique" by the same composer. Mr. Stransky and his orchestra received vociferous applause and he was obliged to bow acknowledgment many times.

The second part of the program was devoted to Liszt compositions, which were effectively performed. The audience found much to admire in the closing number, "Hungarian Rhapsody," No. 2, as interpreted by Mr. Stransky.

Modern Music Society of New York: Herbert Sandby Compositions

An interesting program of compositions by Herman Sandby, the eminent cellist, was given at the third musicale of the Modern Music Society of New York, Sunday evening, January 19, in Rumford Hall, 50 East Forty-first street. The soloists were Charlotte Lund, soprano; Ilya Schkolnik, violin; Herbert Borodkin, viola; Herman Sandby, cello, and Marguerite Valentine at the piano. A group of trios—"Riding Messenger," "Song of the Dawn," "Bridal March," "Agnete and the Merman," and "Spring Dance," based on Scandinavian folksongs arranged for violin, cello, and piano, were the first numbers on the program. The tonal effects are colorful, and with the varied, intricate rhythms, they are works of beauty. His newest quartet for strings, in C major, followed three unusual songs: "The Flight of the Moon," "Can It Be?" and "The Ship Starting," which are still in manuscript. There was also a nocturne for cello and piano, and a Norwegian dance called "Halling," for violin and piano, both being given a beautiful rendition. There is a flavor of the Norseland in all of Mr. Sandby's compositions; they are imaginative, poetic, and a distinctive style is evident. The audience heartily appreciated and enjoyed the splendid concert.

Educational Alliance Concert:

Alexander Bloch, Soloist

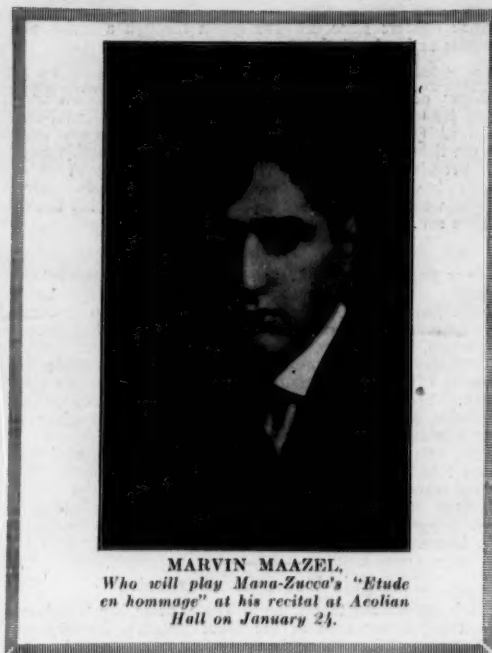
Alexander Bloch, the young American violinist, assisted by Mrs. Bloch at the piano, gave a recital in the Straus auditorium of the Educational Alliance, on Sunday evening, January 19, on which occasion he rendered the following interesting program: Sonatine, Dvorak; concerto in A minor, Viotti; "Song," Tchaikowsky; "Spanish Dance," Granados-Kreisler; "Romance," Wagner-Wilhelm; and Cyril Scott's "Tallahassee" suite. Mr. Bloch, who is an established favorite at the Educational Alliance, having played there every year since his return from Europe, attracted an enormous audience. The hall was packed, and many people were refused admission. Needless to say, Mr. Bloch's reception was most enthusiastic; encores and recalls being the order of the evening.

MONDAY, JANUARY 20

Anna Case, Soprano

Just as though the moon and stars had been made to order and all other musical celebrities had stepped aside, Anna Case, on Monday evening, ruled supreme—and there is no one else like her—a picture of health and beauty, gowned truly in queenly fashion, and in superb voice, she captivated, thrilled and even dazzled her hearers.

Carnegie Hall resembled a florist's shop. The huge stage of the auditorium was literally covered with massive palms,



MARVIN MAAZEL,
Who will play Mana-Zucca's "Etude
en hommage" at his recital at Aeolian
Hall on January 24.

and in the rear, stacked against the last row of seats, wonderful looking bouquets of flowers, some of them enormous, were piled, later to be presented to the artist.

The moment Anna Case appeared through the background of foliage, thunderous applause greeted her. Just like a big family, all felt she belonged particularly to them, and her reception was a most hearty one. A covered light at her feet threw rays of golden color on the singer, and while she needed no such arrangement, the effect was magnificent, enhancing her beauty and drawing no little attention to the gorgeous gown she wore.

It is nothing new to say Miss Case's singing always wins. And yet, even though the writer has heard her innumerable times, she seemed in better voice, and somehow, if that be possible, she was even more fascinating than ever before. Hers is a lyric voice, of lovely quality, and with which it appears she can do most anything. Particularly noteworthy was her diction, which added to the interest of the audience, as every word of her songs was clearly heard in all parts of the huge hall.

Miss Case opened her program with Durante's "Vergin tutt' amor" (old setting), which seemed more like an introductory number. The second—"Faithful Johnnie" (Beethoven—displayed the real Anna Case, and she was wildly applauded. Then followed in order "Chantons les amours de Jean" (old French, arranged by Weckerlin), "Porgi amor," from "The Marriage of Figaro" (Mozart), "Till dig jag bringar" (Sjogren), "Denrode hvide rode" (Soderman), "The Princess" (Grieg), "Boat Song" (old Norwegian), "Westberga Polska" (Old Swedish), "Chanson Douce" (dedicated to Miss Case by her teacher, Mme. Ohlstrom-Renard), "L'insect ailé" (Nerini), "Berceuse" (Chauvet), "Il Passa" (Chauvet), "Dreams" (Horsman), "To You" (Rodendeck), "In the Dawn of an Indian Sky" (Stephens), "Oh! Mother, My Love" (Farley), and "Robin, Robin, Sing Me a Song" (Spross).

The "Porgi amor" aria was most beautifully sung and brought Miss Case back to the stage for an encore. The "Il passa" number and also "To You" were exquisite. One of the prettiest, however, and well deserving the old adage—"Last the best"—was Charles Gilbert Spross' "Robin, Robin, Sing Me a Song." Full of melody, imitative of the chirp of the robins and just suited to the soprano's voice, it caught the enthusiasm of the audience in a second. At the piano, the composer helped, of course, to make it a real success—and it was all of that. Mr. Spross, an artist pianist as well as one of the best accompanists, not only shared the applause following his own number, but also gained no little credit for the able support he gave Miss Case. Very impressive was Ward Stevens' "In the Dawn of an Indian Sky" and tenderly sung; it has stirring melody, and makes a splendid program number.

At the close of the program the great throng crowded about the stage insisting on added numbers. Several delightful encores were given and the audience left, still bubbling over with praise for this unusual American singer—a real example of American art personified.

MANAGERS ACT ON TAX QUESTION

The newly formed association of New York musical managers held a meeting last week, Vice-president Loudon Charlton presiding, to take action in regard to the twenty per cent. tax which the new revenue bill proposes to put on all amusement tickets. The association was unanimously opposed to the tax and action was taken by sending a special cablegram to President Wilson and a telegram to Representative J. M. Simmons, chairman of the conference committee on the tax bill, and to Carter Glass, Secretary of the Treasury. Further, some two hundred telegrams were sent to local managers throughout the country, urging them to wire at once to their congressman and place before him the damage which the proposed increase in the tax would do to the concert world.

Artists Use Ferrari Song

At the recent Aeolian Hall recital by Emma Roberts, which won universal praise for the artist, no number was better received than "Youth," a short song by Gustave Ferrari recently issued by the Boston Music Company. The audience insisted upon its immediate repetition. Another singer who is using this song regularly with unvarying success is Lucy Gates, and Frances Alda is also putting it on her programs.

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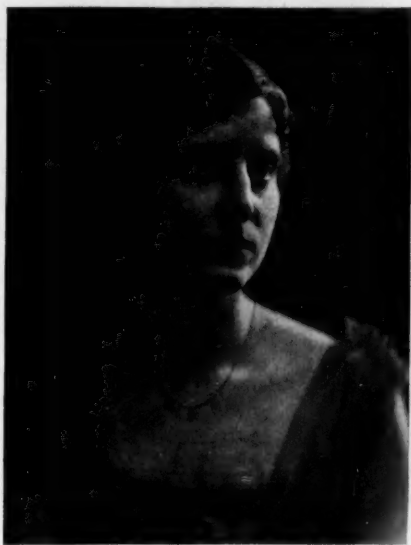
SOLDIERS ENJOY MUSICAL TREAT

Harrisburg Musicians' Help to Entertain Fighting Boys
 Creators Grand Opera Company Proves
 Big Attraction

Harrisburg, Pa., January 7, 1919.

A splendid concert was given for the soldiers at the Middletown Supply Depot (aviation department) on December 18, in the Y. M. C. A. hut, by Mary Buttorff, soprano, assisted by John W. Phillips, tenor, Mrs. Hugh Hertzler, contralto, S. G. Backenstoss, baritone, and Harold Malsh, violinist. Three much enjoyed song ballads on the program were "Love, Here Is My Heart," Lao Silesu; "Sing Me Love's Lullaby," Theodore Morse, and "The Radiance In Your Eyes," Ivor Novello. Miss Buttorff sang these numbers with much charm and appeal, and the boys gave unstinted applause to the melodious songs. William Bretz, organist of Zion Lutheran Church, was the efficient accompanist.

The Creators Grand Opera Company appeared at the Orpheum Theatre in Verdi's "Aida" on Monday evening, December 30. The leading roles were taken by Louise Darcelee as Aida; Alfredo Valenti as the High Priest;



MARY BUTTORFF,

Soprano soloist at Grace M. E. Church, Harrisburg, Pa. Miss Buttorff has been a keen student of piano as well as voice, having studied with Ernest Hutcheson at the Peabody Conservatory of Music in Baltimore. The major portion of her vocal study has been under the direction of John W. Phillips, and she has developed an organ of power, rich and even in quality, flexible, and under perfect control.

Jeanne Gordon as Amneris, Serge Zane as Rhadames, and Greek Evans as Amonasro. Jeanne Gordon's rich, full, musical voice found great favor with the audience. Giuseppe Creators conducted the orchestra in a satisfactory manner, with due consideration for the singers in every scene.

The Musical Art Society, John W. Phillips, conductor, sang Handel's "The Messiah" in Grace M. E. Church, on December 30. One thousand people were present to enjoy the very fine, well balanced chorus singing. The solo parts were taken by Mary Buttorff, soprano; Mrs. F. Fager, contralto, William Yates, tenor, and S. Backenstoss, baritone. Miss Buttorff again delighted her hearers with her lovely voice and interpretative gifts as an oratorio singer. Updegrove's Orchestra played sympathetic accompaniments, and William R. Stonesifer played efficient organ accompaniments.

Raymond Wilson Pleases Rochester Audience

On Wednesday evening, January 1, Raymond Wilson, the American pianist, assisted in the joint recital in Convention Hall, Rochester, given by Frances Alda and Rafael Diaz. Mr. Wilson gave the two opening numbers, choosing as his selections the chant-polonaise of Chopin-Liszt and Ravel's "The Fountain." The Times-Union, of Rochester, said that Mr. Wilson's "brief performance last night showed him to be a musician of individuality, whose interpretative power is marked by delicacy, imagination, and sincerity." The Democrat and Chronicle noted that "many in the audience would have liked to hear more of Mr. Wilson's playing." Mr. Wilson also played accompaniments for Mr. Diaz.

Hazel Moore Sings at Gala Concert

The gala concert given under the auspices of the Jewish Welfare Board in the Y. M. C. A. Super Hut, Hoboken, N. J., on January 8, was a successful and enjoyable one. Hazel Moore, coloratura soprano, was one of the soloists and delighted the audience with her selections. Included on the program were a number of piano and violin compositions, in addition to several other vocal numbers.

Spain and Portugal Progressing Musically

Musical affairs in Spain and Portugal have made rapid progress during the past six years. Madrid now has four orchestras, two quartets, and six musical societies, and through the Concert Direction H. Daniel, Ernesto de Quesada, proprietor, many prominent artists have been heard there. During the present season this bureau has booked

for Spain and Portugal music lovers such attractions as the London String Quartet, Lucien Capet, Edouard Risler, Vianna da Motta, Jenny Dufau, Mme. Vallin-Pardo, the noted Spanish violinist Manen, Ricardo Vines, the Trio de Barcelona, Claire Croiza, etc. At the Royal Theatre are appearing such artists as Jenny Dufau, Graziell Pareto, Mme. Vallin-Pardo, Signor Beasanzoni, Maria Gay, Tito Schippa, Bernardo de Muro, Juan Zenatello, Batistini, Carlos Galeffi, Titta Ruffo, M. Fournet, G. Mansueti, etc. Signor de Quesada would be very glad to give information to those artists living in the United States who would like to visit Spain and appear in recital there. He can be reached care of Concert Direction H. Daniel, Los Madrazo, 14, Madrid, Spain.

A Tribute to De Koven's "Wedding March"

Roland Diggles, the well known organist of Los Angeles, Cal., has written the Boston Music Company, the publishers of Reginald De Koven's new "Wedding March," the following letter:

You will be glad to know that already the de Koven "Wedding March" is being requested at many of the big weddings. I have used it a number of times and it is proving more than satisfactory in that it is dignified and American.

Peteler Re-engaged by Mozart Society

Claire Lillian Peteler, soprano, was one of the soloists at the Mozart Society musicale on January 4, and her renditions were so much appreciated by the members of the organization at that time that Mrs. Noble McConnell, president of the Mozart Society, has re-engaged Miss Peteler for the April 22 concert.

Lieutenant Ornstein Visits Sergeant Cloudman

Sergeant William H. Cloudman, who is in charge of three wards of Base Hospital No. 70, situated near Chalons sur Saone, had a pleasant surprise when about a month ago he received a visit from Lieutenant Monja Ornstein, Leo Ornstein's elder brother. Lieutenant Ornstein, who before enlisting was for two years a surgeon in the employ of the City of New York, has been in charge of the water supplies of one of the most important camps in France, used the first day of a furlough to visit Sergeant Cloudman. They celebrated by visiting Chalons sur Saone, where they dined and visited the theatre together. Sergeant Cloudman reports that he does not anticipate returning to the States before the end of the year.

Sue Harvard at Bradford Academy

Sue Harvard, soprano, has many successes to her credit, a few of her recent ones having taken place in Baltimore, Bethlehem, Syracuse, and Pittsburgh. Some little time later she gave her first New York recital in Aeolian Hall, and on January 15 she appeared in a recital at the Bradford Academy for Girls, Bradford, Mass. Ellmer Zoller is her accompanist.

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PHILADELPHIA ORCHESTRA PLAYS GLUCK'S "ALCESTE" SUPERBLY

Home Audience Enthusiasms Over Stokowski's Reading—
Maggie Teyte Obligated to Make Many Bows—Rachmaninoff Repeats His Boston and New York Success—Rabaud and Boston Symphony Prove Big Attraction—Metropolitan Presents "Aida"—Recital Notes

Philadelphia, January 17, 1919.

Gluck was represented on the program of last week's Philadelphia Orchestra performances by his overture to "Alceste." The work was given with superb freshness of intonation, phrasing and tonal grading, for Stokowski's artistic acumen missed no opportunity to bring forth the manifold beauties of the work.

The Scotch symphony of Mendelssohn was chosen as the symphonic composition for the occasion, and its interpretation created a splendid impression. As is the custom, the several movements were caused to follow each other without separation, a score indication which, because of contrasting values, is justified. With verve, virility, poeticism and delicacy, Stokowski wielded the baton with an excellence and decisiveness that brought forth each mood and counterpoint in striking contrast or effective blending, ultimately culminating in the finale maestoso and a wealth of enthusiastic applause. The conclusion of the concert was found in excerpts from Berlioz's "La Damnation de Faust."

Maggie Teyte the Soloist

The soloist on the occasion was Maggie Teyte, who was received with open arms by the big audience in attendance. Miss Teyte sang "Voi che sapete," from Mozart's "Le Nozze di Figaro," with delightful effect and splendid artistry. Her voice, of grateful warmth and purity, floated forth with entrancing loveliness in this number, and her interpretative ability was brought to the fore in a manner that proved a positive assurance of the artist's intellectual dominance in matters of both text and musical understanding. In those things pertaining to enunciation, technic and musicianship she is assuredly a star of the first magnitude. Her second appearance on the program was given over to a number from Debussy, Lia's recitative and aria from "L'Enfant Prodigue." This selection was offered with much feeling and expressiveness, Miss Teyte seeming to throw her whole individuality into the vocal reflection of the Debussy work. The orchestra played very sympathetically and in a true reflective spirit for the solo efforts of Miss Teyte, who was compelled to bow a half dozen or more acknowledgments to the grateful handclapping with which her efforts were received.

Rachmaninoff Wins Distinct Success

At the Academy of Music, on Saturday afternoon, January 4, Serge Rachmaninoff, the noted Russian pianist-composer, appeared before a large audience, playing the same program which he had already given in Boston and New York. The audience was quick to recognize the splendor and mastery of Rachmaninoff's genius, and the applause was both spontaneous and prolonged. This evidence of appreciation continued whenever occasion permitted throughout the entire performance and at times amounted to an ovation for the artist, who was coaxed into the giving of many encores.

The Boston Orchestra

The profound impression made by Henri Rabaud on the occasion of his first appearance here this week was greatly enhanced at last week's concert in the Academy of Music. The Boston orchestra undoubtedly played better on this occasion than it did last month, while the tone seemed richer and more smooth running than ever before.

Frederic Fradkin, in the double role of new concert-master and soloist, was impressive in both parts allotted him. His offering of the Mendelssohn E minor concerto was in the nature of a big surprise. Entirely without poise or fuss, the artist arose from his chair and interpreted the work in a manner that at once stamped him a master of his chosen instrument as well as earned for him a wealth of prolonged spontaneous applause. The numbers listed for the orchestra included the Schumann D minor symphony, the conductor's own "La Procession Nocturne," inspired by Lenau's "Faust" poem, and the Berlioz "King Lear" overture.

Thelma Given in Recital

Before a large and appreciative audience on Saturday afternoon, January 11, one more pupil of the renowned pedagogue, Leopold Auer, made a Philadelphia debut at the Academy of Music in the person of Thelma Given. Miss Given proved equal in every respect to the laudatory comment that preceded her appearance, a desideratum, by the way, that one wishes could be more frequently realized. Miss Given is a slender young woman, strikingly interesting in appearance and the possessor of a remarkably strong, magnetic personality. Her violin tone is splendid in its largeness, refinement of resonance and breadth of appeal. Moreover, the expressive aura of sound as well as the delightful artistry unfolded, sings forth in a manner that immediately entrances and commands the utmost attention.

Beginning with the Vitali chaconne, the young violinist played with a vitality and an assurance that was at once as amazing as it was impressive. The bowing proved an example worthy of comparison with any of the more established and better known virtuosos; indeed, the dynamic possibilities, grace and technical control of the bow arm were of a nature that many might cultivate with profit to their art exposition.

The concerto in E minor, by Jules Conus, followed Vitali's work, and Miss Given created a sensation in the interpretation of it. Her technic did not disclose the slightest flaw in the rendition. Furthermore, her tone was of a pure, rich and splendid singing variety that at once captivated the entire house. A group of three numbers were next in order, one of which, Weber's largetto had to be repeated on account of the vociferous applause with which the first presentation of it was met. "In a Boat," by Debussy; Albeniz's "Tango," arranged by Elman, and "Two Norwegian Dances," from Halvorsen,

with the addition of several encores, concluded the performance. The musicianship of Miss Given can no more be gainsaid than can the supremacy of her interpretations, her tone and technic. L. T. Grunberg was the always careful and efficient accompanist.

Sandby and De Lima With Fortnightly Club

In the Academy of Music, Saturday evening last, the Fortnightly Club, under the direction of Henry Gordon Thunder, gave a delightful concert before a pleasingly attentive and likewise socially elite audience that made for much warmth of greeting and an atmosphere of intimacy. The director conducted with praiseworthy decision and the results obtained deserve the highest commendation. Many of the numbers were sung a capella with noteworthy adherence to pitch and the added charm which work of this kind, when well done, usually unfolds. Selections from Bullard, Bantock, Fitzhugh, Sanderson and others were offered, the latter's "Until" being repeated in answer to loud and continuous applause. Another encore in the form of "When the Boys Come Home" was given and a rousing spirit of patriotism at the conclusion of it resulted in much energetic handclapping.

The soloists, on the occasion, were Herman Sandby, the well known cellist, and Edna de Lima, soprano. Sandby was given an ovation as he made his initial bow and straightway began to increase his popularity in Philadelphia by offering a sequence of masterly interpretations compassed in a group with which Dvorak, Sibelius and Goltzman were identified. In the artist's next session on the program selections from Mchul, Saint-Saens, Popper and the soloist's own entrancing "Elshile" were very effectively played. Two encores were in order.

Miss de Lima, a soprano of promise, sang the "Un Bel di Vedremo" aria from Puccini's "Madame Butterfly" and a collection of four songs, one of which, "Pirate Dreams," by Huerter, was especially well done. Clarence K. Bawden presided at the piano, creating perfectly attuned tonal backgrounds for the club chorus and soloists.

Hunter Welsh Plays First Public Roosevelt Memorial

Hunter Welsh, the distinguished American pianist, offered the first of his lecture-recitals under the auspices of the University Extension Society at Witherspoon Hall this season on Monday evening, January 6, thereby registering two appearances in that auditorium within a period of three weeks, the first being his recital and the second the lecture in question.

The lecture was intensely interesting throughout. The secret of Welsh's lecture work's success seems first of all to rest on his thorough knowledge of the subjects at hand and the ability to make known his thoughts with perfect clarity and exactitude through the mediumship of plain and simple words well enunciated. The lecturer never makes the all too common mistake of talking at, around or over the people's heads; he speaks to them in an ordinary conversational tone, accenting the high lights now and then with sparing emphasis, tense earnestness or an attitude of profound deliberation. The subject of the artist's talk was Chopin and his works. Being treated from a purely esthetic point of view, with the historical and philosophical phases relegated to the background, the opinions offered and decisions given were especially enlightening and decidedly engrossing. Among the contentions voiced was a statement in effect that Chopin, while a physical weakling, was by no means a mental or musical sentimentalist; on the contrary, everything points to the fact that he was a man of strong emotions, deep convictions and well balanced dramatic as well as poetic ideas. At the end of the lecture Welsh announced that he would play Chopin's "Marche Funere" as a memorial to the late Colonel Roosevelt, who had passed away that morning. This no doubt was the first public musical tribute paid the memory of the lamented ex-President in the East, and it was offered by the soloist in a manner that created a deep impression.

The program arranged to illustrate the lecture was rendered in the artist's inimitable style and consisted of the following Chopin numbers: Ballade, A flat major; valse, C sharp minor; valse, E minor; mazurka, B minor; impromptu, C sharp minor; polonaise, A flat major.

It is announced that Welsh will soon appear as soloist with the Philharmonic Society Orchestra of New York, playing the Liszt concerto in E.

Metropolitan Company Presents "Aida"

Claudia Muzio, Louise Homer, Giulio Crimi, Henri Scott, Giulio Rossi and Giuseppe de Luca were the principals in the fine performance of "Aida" which the Metropolitan gave at the Philadelphia Opera House on Tuesday evening, January 7. Moranzoni conducted.

G. M. W.

"S. R. O." at Silber Lincoln Concert

"Standing room only" was the slogan at the concert given at the University School of Music, Lincoln, Neb., on January 6, by Sidney Silber, a sterling pianist of the West, who was obliged to add four encores at the close of his program. Of especial interest was the group of contemporary American composers, those represented being Walter Morse Rummel, Mrs. H. H. A. Beach, Francis Hendriks and Preston Ware Orem. Compositions by Schumann, Chopin, Rameau-MacDowell, and others, were also played by Mr. Silber with his accustomed artistry. February and March will find the pianist filling engagements in Rock Island, Ill.; Chicago, Ill.; Milwaukee, Wis., etc. On several of these occasions Mr. Silber will deliver addresses, in addition to giving recitals, on "Music and Its Relation to Life," "Music as a Cultural Force," and "Woman's Place in Music."

January a Busy Month for Martha Atwood

Martha Atwood, soprano, is having a busy month. On January 3 she appeared at St. Cecilia's Club, Grand Rapids, Mich.; on the 12th she was the soloist with the Detroit Symphony; on the 21st she made an appearance at Stroudsburg, Pa.; on the 28th she is scheduled to sing in "The Messiah" in Lowell, Mass., and on the 31st at the Brooklyn Institute. On February 2 Miss Atwood will appear in recital at the Princess Theater, New York.



CLARA NOVELLO DAVIES

And her composer son, Ivor Novello, composer of the "Radiance of Your Eyes" and "Keep the Home Fires Burning." Mr. Novello's latest song is "The Home Bells Are Ringing," which bids toward becoming as popular as "Keep the Home Fires Burning." Mme. Davies is the well known vocal authority, who may possibly return to America now that the war is over, at least for several months each year.

Novaes Analyzed by Huneker

Guiomar Novaes "furnishes an exemplar of pure, unaffected pianism." This is the tribute paid to this brilliant young artist by James Gibbons Huneker in connection with an interesting article which he recently wrote for the New York Times, entitled "Why Are Piano Recitals?" It is this critic's opinion that Miss Novaes is naturally endowed with an admirable muscular and nervous system, and she has a marked musical temperament, supplemented by much personal charm. She can do what she wishes in the technical field; her various touches, legato, legatissimo, staccato, spiccato, portamento; her

GUIOMAR NOVAES,
Pianist.

scales and trills, double notes, octaves, chords and passage work generally seem effortless, though in reality the result of most arduous labor. Mr. Huneker further states that her sense of rhythmic values is remarkable—and without rhythm a pianist is like a body without bones—the skeleton is missing. Novaes plays the classics with purity of style and the joy of life. Her color range is in harmony with her feeling for the linear. Her pedalling is atmospheric. She has the art of making each finger stroke significant, of charging her every touch with all the music it will hold. Her cantabile is the outcome of savant strategy. She is an illusionist as yet in the dewy morning time of her art and life. The moonlight will appear later on her personal canvas.

Chicago Symphony Engages Frances Nash

The all-Americanism of Frances Nash, pianist, was much emphasized when she was selected to play the MacDowell D minor concerto with the Philadelphia Symphony orchestra at the All-American Worcester Festival this fall, and although the festival was cancelled because of the epidemic, Miss Nash has now been re-engaged for the

same event which will be held during the week of October 6, 1919. On February 7 and 8, Frances Nash will make her first appearance with the Chicago Symphony Orchestra, in Chicago. This is another occasion when the program will be devoted to American compositions. The orchestra will play David Stanley Smith's symphony No. 2, and the composer will conduct his own composition. Miss Nash's recitals in Chicago during the past two seasons have won her many admirers in that independent and responsive city.

WHAT THE JURY THINKS

Symphony Society, January 4

Evening Post
Josef Hofmann played the Liszt E flat concerto with not only scintillant brilliancy, but with the grasp of the inner spirit of this work which only pianists of the highest class possess.

Tribune
Felix Borowski's symphonic elegy is a song of grief, with an element of lofty comfort, its manly melody unspoiled by petty strivings for latter day effects in orchestral or harmonic color, sonorous, dignified and tender—good for the ear, the mind, the soul and encouragement to good taste.

Sun
Borowski's is a sincere and moving composition . . . the composer has put his heart into his composition.

Evening Journal
As a technician, Tintot is considerably above the average of concertmasters.

Evening Sun
Monteux put the orchestra through his usually graceful reading of the score.

Tribune
Cousinou's Valentine proved to be one of the most satisfying contributions to the ensemble.

Emma Roberts, January 8

American
She should have been gauged as a dramatic soprano.

Sun
Her tones are all normally placed, round, free and elastic.

Evening Journal
Emma Roberts is a contralto.

Times
She knows how to use her voice.

Times
Her breath control is admirable.

Times
Her diction is excellent. In English, French, Russian, we heard every word, appropriately colored.

Boston Symphony, January 9

Evening Sun
The tremendous "King Lear" overture of Berlioz.

Evening Sun
D'Indy, in "Wallenstein," turns the poet's pages and illumines them with rare musical imagination.

Globe
Converse's "The Mystic Trumpeter" is unquestionably one of the best orchestral compositions as yet made in America.

Times
"The Mystic Trumpeter" is Wagner and Richard Strauss done into a good New England pewter, but there is consolation in knowing that Wagner and Strauss can be written so well in Boston. Mr. Converse shows himself a pewterer of intelligence and responsive fancy.

Times
As music, "The Mystic Trumpeter" is artistically to the music of the Camden poet (Whitman).

Times
The old English suite (arranged by Rabaud) was charming, and Mr. Rabaud knows the secret of orchestral coloring.

Symphony Society, January 9

Globe
There is magic in the old Liszt E flat piano concerto.

"Oberon," January 9

Post
Credit must be paid Mr. Bodanzky for his effective arrangement of the scenes.

Herald
Ponselle sang the great aria superbly.

Tribune
Sundelius gave the "Mermaid's Song" exquisitely.

Evening Sun
Althouse sang in full, sweet voice.

Arthur Loesser's Recital, January 9

Herald
He is not a sentimentalist.

Evening Journal
Reservations stirred uneasily within one's consciousness. There was lacking something of elan, something of that spirit which uprears itself from the music customarily in this pianist's performance; something of the searching quality that makes a thing completely revelatory beneath his hands.

American
It is music wanting in originality, individuality, inspiration.

American
He wanted to be melancholy, even tragic; but the attitude he assumes seems to be a pose, and the facial expression he adopts a mask, not to say a grimace.

World
He did not break the tradition attached to concertmasters.

"Faust," January 7

Tribune
We should have wished for a little more expressive nuance in Monteux's conducting.

Evening Sun
Cousinou is as undistinguished in essaying Valentine as in any other role.

Sun
She is perhaps rather a dramatic mezzo-soprano.

American
Apparently her voice has been placed in a manner that does not unfold its possibilities to the full.

Evening World
Unquestionably her voice is that of a mezzo-soprano.

Evening Journal
She made a continuously irritating impression by a faulty production of tone.

Globe
Her breath support needs to be fuller and stronger.

Globe
Her pronunciation of French might be improved.

Post
Berlioz's "King Lear" is one of his weakest works.

Post
D'Indy's "Wallenstein" is utterly uninspired.

Post
Mr. Converse's thematic raw material is weak.

Journal
Mr. Converse has that apparently inalienable quality of the New England school, a dullness, somnolent, deadly and huge.

Journal
Whitman at least was poet enough to create a mood. Converse translated him into mauling orchestral tone that outdid his failings and left his inspiration undone.

Herald
I found this music rather stilted in style and monotonous in color.

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OPINIONS OF THE PRESS

Hinkle Sings "Messiah" Three Times in Week

Florence Hinkle, the American soprano, sang three performances of "The Messiah" within a week. The first was given at Boston on December 22, in Symphony Hall, the other members of the quartet being Merle Alcock, Arthur Hackett and Henri Scott. This performance marked the one hundredth presentation by the Handel and Haydn Society, and was under the direction of Emil Mollenhauer. A large and enthusiastic audience packed the hall for a performance which will go down in musical history as one of the most beautiful and inspired ever presented in that ultra-critical city.

Miss Hinkle's second appearance was at Carnegie Hall, December 27, under the direction of Walter Damrosch, in conjunction with the Oratorio Society, assisted by the New York Symphony. The performance was of such excellence that it aroused superlative praise from critics and audience.

The third performance was in Philadelphia, December 29, at the Academy of Music, with the Philadelphia Choral Society, under the direction of Henry Gordon Thumher. A few press comments on these Hinkle appearances follow:

She gave genuine delight in soprano airs, familiar to every hearer.—New York Times, December 28.

Florence Hinkle at the last moment took the soprano part that Olive Kline was to have sung. She was in lovely voice and sang the "Rejoice" aria splendidly.—Evening World, December 28.

Miss Hinkle has been heard so often that it is unnecessary to dilate on her angelic tones. She gave undoubted pleasure to her many warm admirers.—Philadelphia Record, December 31.

The famous arias, including the exalted "I Know That My Redeemer Liveth," were voiced with the ease and brilliance of which she many times has proved herself capable.—Philadelphia Bulletin, December 31.

Florence Hinkle's singing of all her arias, especially her "Rejoice Greatly," held distinction as well as power.—Philadelphia Press, December 31.

Florence Hinkle's clear and always fresh soprano is abundantly familiar to Philadelphia music lovers, especially in "The Messiah."—Philadelphia North American, December 31.

Betsy Lane Shepherd's Successful Tour

Three Southern States echo the success of Betsy Lane Shepherd, now on a long tour. Sergei Klibansky has reason to be proud of his artist-pupil, who has sent him clippings from papers published in Maryland, Virginia and Pennsylvania, in part as follows:

Miss Shepherd has a splendid soprano voice combined with a charming stage presence and high musical intelligence and feeling, and quickly captivated her large audience. She sang about twelve numbers, including several in French and four popular songs of the nation—Irish, English, Russian and American. For the latter she selected the old familiar ballad, "Baby Mine," which was received with special favor.—Baltimore Sun, December 14, 1918.

The program contained a number of selections from French, Italian and Hungarian composers, and Miss Shepherd sang these selections in the native tongue in a manner which bespoke the finished artist. Her high notes were especially fine, and her rendition of the aria from "Louise"—"Depuis le jour," by Charpentier—was excellent and was received enthusiastically.—Baltimore American.

Miss Shepherd coupled a soprano voice of pleasing qualities with a charming stage presence and displayed no little dramatic ability in the rendition of her songs. She sang with much feeling a group of Italian and French songs and the brilliant aria, "Plus grands l'ans son obscurité," from Gounod's "Queen of Sheba." Especially pleasing and giving ample scope to display her voice, unusually rich in the lower register, was the closing number, the Norwegian "Echo Song."—York Dispatch.

Miss Shepherd pleased her hearers mightily. Her principal number, the aria from the fourth act of Gounod's "Queen of Sheba," in French, was sung with poise and artistry. Other numbers in French and English completed three groups of songs which gave Miss Shepherd ample opportunity to display excellent vocalization and enunciation of marked clarity. Her last group, comprising "Danny Boy," "An Irish Diplomat" and Fay Foster's "The Americans Come," closed the program.—Richmond Times-Dispatch.

Hempel Precedent Brings London Patriotic Prophecy

Donizetti's ghost has been very restless since Frieda Hempel interpolated the famous war song in his sprightly military opera. Robin H. Legge, the distinguished critic of the London Daily Telegraph, read of the incident in the MUSICAL COURIER, and promptly commented on it as follows, adding a few facetious prophecies:

Strange things happen nowadays in musical domains, as elsewhere. What think you, for instance, of the interpolation of patriotic and kindred ditties into operas regarded more or less as classic? Well, "The Daughter of the Regiment" is hardly, perhaps, an operatic classic. Still, one can imagine Donizetti's ghost hovering uneasily about the precincts of the New York Metropolitan during the recent performance of that famous work at which Frieda Hempel sang "Keep the Home Fires Burning." In what part of the opera, one wonders, did she oblige with that insidious air? Surely not in the scene where the jolly vivandiere takes leave of her comrades of Napoleon's army. With expectant interest we now await particulars of further developments on these novel lines. In substitution of the "Soldiers' Chorus," a performance of "Faust" at the Metropolitan may already have been enlivened with the strains of "Tipperary," and we may still hear of New York opera-goers welcoming the introduction by Caruso of "Over There" in the scene of Radames' triumphant return from conquest in "Aida."

Werrenrath Sings Role in "Vita Nuova"

Reinold Werrenrath, who was selected by Walter Damrosch to interpret the leading baritone role in Wolf-Ferrari's "Vita Nuova," Tuesday evening, December 3, with the Oratorio Society of New York, scored in the double role of singer and dramatic declaimer. A few comments in the New York press of December 4, covering this appearance, follow:

Mr. Werrenrath declaimed the narrative portions of Dante's text, with which the musical numbers are linked together, and by his well modulated voice and admirable elocution added much to the intelligibility of the work, which is as unique in style as it is in contents.—Tribune.

Reinold Werrenrath had a great deal to do and his smooth and resonant baritone voice, his distinguished diction and wholly artistic

style lent effect and importance as well as pictorial quality to everything that he sang.—Herald.

Reinold Werrenrath is an artist in that most soporific of obsolete forms, the oratorio.—Times.

Reinold Werrenrath sang the baritone solos, and certainly if Dante had possessed a voice like that, Beatrice would never have kept up her vague elusiveness.—Mail.

It was Reinold Werrenrath who sang the solo baritone portions of the music allotted to the character of Dante, that touched the very core of the composer's intent. A certain spiritual dignity transfigured his singing of the poetic text. The often abused phrase, interpretative art, characterizes his effort in all its full significance.—Evening Journal.

This young American baritone delivered the music with such power and finesse as it merits and deserves. A laudable, artistic achievement.—Brooklyn Daily Eagle.

That Mr. Werrenrath would interpret the moods of Dante as voiced by Wolf-Ferrari with the full beauty of his voice and style was a foregone conclusion.—Sun.

Daisy Nellis Acclaimed in Omaha

Daisy Nellis, who recently appeared in Omaha, Neb., with marked success, has received the following laudatory remarks from the following Omaha papers:

In point of artistic merit, the honors go to the concert performance of Daisy Nellis. The latter is billed as a pianist of distinction, and that is the truth about her. It is truly mystifying how one appearing delicately slight could achieve such power of robust crescendo as she exemplified in her interpretation of the Liszt rhapsody No. 12. The thing to be admired in the playing of Miss Nellis is not merely her technical sureness, but the temperamental quality of her delicate modulations.—Omaha World-Herald, December 30, 1918.

In the presentation of Daisy Nellis, Manager Byrne of the Orpheum is giving to Omaha music lovers two numbers of legitimate piano playing, which seems all too short for the quality of the performance. Miss Nellis opens with a concert etude by MacDowell, in which she shows a fine bravura style, coupled with beautiful tone quality in the mellow passages. This was followed by Liszt's "Rhapsody No. 12," delivered with technical grasp and finish. The runs were skillfully executed and scintillated with a charming tone quality. The number ended with a fine climax, and much to the regret of many in the audience, the young pianist failed to respond with an encore.—World-Herald.

Sacrificing everything for her music, this attractive young pianist has spent her life perfecting her art, as she began her studies at the age of five. Miss Nellis is a former Kansas City girl, leaving her home city for New York, where she studied for three years under Rudolph Ganz. She has filled many concert engagements.—The Bee, December 31, 1918.

Gutman Sings Unusual Folk and Art Songs

Elizabeth Gutman's appearance at Albaugh's Theater, Baltimore, on December 7, when she sang at a fashionable benefit for the Belgian Relief, elicited unqualified praise from the critics and enthusiastic applause from her audience as the two newspaper comments given below will testify:

There is an insistent beauty about the timbre of Miss Gutman's voice, an immediately projected suggestion of introspective appreciation in her interpretations, that give her work particular values; and if she made her most obvious impression at this concert in the varied and picturesque folksongs, of which she offered so delightful a selection, closing her performance with the tragic "Eli, Eli," which she always sings with such telling effect, she nevertheless exhibited a fine artistic understanding in her readings of the more important master songs in which she was heard earlier in the evening.—Baltimore Evening Sun, December 10.

Miss Gutman always creates a favorable impression, for there are few singers before the public who are more sympathetic. . . . The folksongs she presented were read with deep understanding and exploited the more subtle phases of her art.—Baltimore News, December 8.



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OPINIONS OF THE PRESS

Whitaker's Accompaniments Excellent

Helene Whitaker, the able accompanist, makes a favorable impression wherever she appears in recital, as proof of which the following comments of critics in various cities, taken at random, are appended:

Helene Whitaker played with exquisite touch, keeping the piano perfectly subordinate to the voice.—Daily Democrat, Johnstown, Pa.

Miss Whitaker is at her best as accompanist, and her work in this was beyond reproach. Her delicacy of touch and the quiet sounds made the singing the more enjoyable, and in her work with the cellist she accompanied in faultless style.—Daily Tribune, Johnstown, Pa.

The player is possessed of a clear and beautiful singing touch, and pianists present noticed especially the astonishing evenness of the trills, the pearly smoothness of the rapid runs and the superb pedal control, phrasing and general interpretation.—Harrisburg, Pa., Telegraph.

The pianist of the trio, Miss Whitaker, is a worthy associate of the other two. Hers is the heavy task of the program, and well did she accomplish it in its double demand—as a soloist and as an accompanist. . . . To each accompaniment for both singer and cellist she gave her sensitive musical feeling, her lovely singing tone and digital facility.—State, Columbia, S. C.

Both her solos and accompaniments were admirable.—World-News, Roanoke, Va.

Miss Whitaker is an artist of intuitive power and masterful attainment. Her performance was distinctive, beautiful in tone and

color, and she displayed a mastery of technic that won the admiration of her audience.—Hudson Observer, Hoboken, N. J.

Skilton's Indian Dances in Philadelphia

The "Two Indian Dances," by Charles Sanford Skilton, were presented by the Philadelphia Symphony Orchestra at their concert, November 8 and 9. After the "War Dance," Mr. Stokowski was twice recalled, and finally the entire orchestra rose to bow. The Philadelphia is the fifteenth symphony orchestra to present these dances within a year. Some of the press comments follow:

Skilton's "Two Indian Dances" were decidedly worth their place on the program.—Philadelphia Press.

Most interesting was the Indian music of Skilton. The two dances, with the distinct Indian rhythm and the clever orchestration worked out for them by Skilton, took the house by storm. The "War Dance of the Cheyennes" was irresistibly pronounced and rhythmic and was wonderfully played by the orchestra.—Philadelphia Record.

These compositions have a sufficiency of "local color" and perhaps are justified in being placed on the program as an example of purely "American music."—Evening Bulletin.

His compositions made a distinct "hit." In the "War Dance" piccolo, rattle, tam-tam and xylophone added piquancy to mounting frenzy. Mr. Skilton's music has abundant life in it and driving rhythm, and it fires the blood. No excuse needs to be made for it—it was wholly worthy of the eloquent proclamation it received at Mr. Stokowski's hands.—Public Ledger.

one of them being that Miss Hall has entire charge of the music which is given for the convalescent soldiers at Fort Snelling, where there are at present 1,000 wounded, with a prospect of 5,000 more soon to come. The problem of their entertainment therefore is to be solved by Minneapolis, as arranged by Miss Hall, and St. Paul, with Mrs. Enright as director. The latter takes the boys for their outdoor trips and the like, and Miss Hall furnishes the music. On alternate days Miss Hall goes with sufficient musicians to give two programs at the same time. Some of the wards have no pianos, in which event a suitcase organ does the work. The best musicians of Minneapolis go willingly and gladly, and the boys' joy is their reward. The symphony men, especially the Belgians, are most willing workers. The music is arranged with great care, for the idea is to get the boys in the right frame of mind to get well, and that is where science comes in to help with music. Doctors claim that shell shock and amputation shock are greatly benefited with the right kind of music. Miss Hall has been set to a task—we are so glad she did not go to France, for her work here is just cut out for her, and she is giving her time gratis. When I add that there are 10,000 records in Miss Hall's possession, every one of which she has personally solicited, one may know part of the work she has done. One, perhaps, can picture eighty-five to 100 wounded boys lying on the floor on stretchers waiting eagerly for the songs. No one could help but sing with inspiration.

The soldiers who went abroad at the beginning of the war are away behind on the music of the day, and therefore songs like "Freedom for All Forever," "Over There," "The Radiance of Your Eyes," and "Sing Me Love's Lullaby," go like wildfire. The boys are most anxious to learn these songs. Then the idealism in the song "Women of the Homeland" pleases, but has been even more enthusiastically received by the women. On November 25 Miss Hall sang this song at a Red Cross meeting held at the spacious home of Mrs. William Donaldson. The audience and the speakers went "wild" over the song, and Miss Hall was recalled many times and had to repeat the number four times. There are some other songs from the Leo Feist press that are making a tremendous success, but "Women of the Homeland" is ahead of them all, so far.

Beside this work Miss Hall has charge of the voice placement of all students in the high schools, except those who are studying with private teachers. This is another example of the progressiveness of T. P. Giddings, who is supervisor of music in the public schools. And there is a lasting benefit to be gotten from such care being taken of these voices. Miss Hall communicates her enthusiasm to the children, and so the benefit is twofold. R. A.

Gibson's Faith and Patience Rewarded

Dora Gibson, the English dramatic soprano, has at last had her opportunity with the Chicago Opera Association. For seven weeks she had waited for an appearance, and her faith in herself was justified when she was called upon to sing Santuzza in "Cavalleria Rusticana." Her debut was a distinct success, and Mr. Campanini immediately requested her to sing Aida the following week.

This gifted artist studied in England and Italy, and made her recital debut in London with such marked success that Sir Henry Wood engaged her for a series of appearances with the Queen's Hall Orchestra. Later, under Landon Ronald, she appeared at the Albert Hall concerts and was soloist on tour through the English provinces with the New Symphony Orchestra under Sir Thomas Beecham and Landon Ronald. The chance soon came to Miss Gibson to create the principal role in "The Children of the Don" at the London Opera House, an English opera by Lord Howard De Walden and Joseph Holbrooke, the eminent English composer. Miss Gibson's success was unquestioned, and Arthur Nikisch, who conducted the performance, urged her to go to Italy and devote her entire time to opera. While there she was engaged for the season at the Teatro Dal Verme in Milan, after which she returned to England to create the role of Queen Isabeau in "Joan of Arc" during the season given by Raymond Roze at Covent Garden. Following this engagement—a season historic because of its being the last one of Italian opera before the outbreak of the war—Miss Gibson toured England and Scotland as the prima donna soprano with the Carl Rosa Company, singing such roles as Aida, Elizabeth, Elsa, Santuzza, Lenora, Donna Anna and Juliette. Her initial appearance in this country was made as soloist with the Boston Symphony Orchestra.

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Minneapolis, Minn., January 6, 1919.

We feel perfectly safe in prophesying a brilliant future for Mischa Levitzki, the distinguished pianist, after his phenomenal success at the Auditorium on January 3, as soloist with the Minneapolis Symphony Orchestra. He played the Saint-Saëns G minor concerto at a tempo never equalled before here, and withal, a clearness and precision that made it a great work of art. He is a superlative technician, and he makes his mechanics a means of expressing an equally superlative musical reading of everything he plays. After an impeccable performance of the Saint-Saëns concerto he responded to two insistent encores—the Rubinstein staccato etude and the Liszt sixth rhapsody. The orchestra, under the magic wand of Emil Oberhoffer, gave a fine reading of the Rachmaninoff E minor symphony and the overture to Goldoni's "Le Baruffe Chiozzotte," by Sinigaglia. At no time has the orchestra played better and been met with more applause.

Thatcher Substitutes at Last Moment

A cloud of sadness loomed over the December 29 orchestral concert because the sudden death of the announced soloist, Hartridge Whipp, a most promising young singer, had just become known. Mr. Whipp's place was taken at short notice by Burton Thatcher, who sang the prologue from "Pagliacci" and the Coleridge-Taylor aria from "Hiawatha's Departure" ("Hiawatha's Vision"). The orchestra was most happy in its playing of the Sousa "Wedding March," the Goldmark overture "Sakuntala," the Liszt symphonic poem, "Les Preludes," the Gounod ballet music from "Faust," "Meditation," from Massenet's "Thais," and the Glinka "Kamarinskaja" fantasia on two Russian folk-songs. The orchestra is steadily showing improvement, and is certainly one of the best of the musical organizations, with sixteen seasons to its credit.

Jean Cooper Sings with Orchestra

The popular concert of January 5 brought Jean Cooper, contralto, who has for two seasons been the soloist with the orchestra on the spring tours and twice soloist at the Sunday concerts. She sang the Gounod aria from "Sapho," "O ma lyre immortelle," and Tschaiowsky's "Ah qui brule d'amour," and repeated her former successes. The orchestra was heard in works by Ganne, Weber, Massenet, Dargomijsky, Offenbach, Tschaiowsky, etc. In each and every number the orchestra felt the inspired reading of Mr. Oberhoffer, and responded in splendid fashion, making the whole concert one of keen enjoyment.

Thursday Musical Club Gives Concert

The Thursday Musical Club began the year 1919 with a splendid concert on January 2 at the First Baptist Church. Lora Lulsdorff, mezzo-soprano, with Louise Chapman at the piano, sang two groups of songs, MacDowell's "The Sea" and "Slumber Song," Gretchaninoff's "In the Steppe," Paladine's "Psyche," Hildach's "The Spring," Di Nogeno's "My Love Is a Muletter," Grant-Schaefer's "The Wind Speaks," Scott's "The Unforeseen," and MacFadyen's "Love Is the Wind." Lieurance's "By the Waters of Minnetonka," and Rabey's "Tes Yeux" (the last with violin obligato). The soprano was in excellent voice, and gave great pleasure to the large audience.

Karl Scheurer, violinist, and a member of the Minneapolis Symphony Orchestra, rendered the remainder of the program, playing the Svendsen's romance, Beethoven's minuet, d'Ambrósio's "Canzonetta," the Gossec gavotte and the Saint-Saëns rondo capriccioso. Mr. Scheurer is a very loyal American, and is welcomed as a desirable addition to our already large musical colony. He is an artist, an excellent teacher, and leads the violas in the orchestra. He was ably accompanied by Mrs. John Dahl.

Ednah Hall Looks After Wounded Soldiers

In an interview by the MUSICAL COURIER correspondent with Ednah Hall, many interesting facts were disclosed,

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(Continued from page 17.)
aria from "Aida," in Italian. They listen, curiously, hanging on to the rafters, kneeling, crouching, squatting, or standing. It's not half bad. It's worth another taste. So we return with a little number from "Tosca" and then a fine bit of a sonata. They listen—that's something; they applaud, that's something more. They demand more concerts of the sort—that's still a bigger achievement. To be sure, one fellow says: "Give us jazz music," and everyone applauds, as if seconding that request.

The Working Man Eventually Prefers Good Music
"Jazz music? You can get all that you want without us. Get it! But if you have the desire to want a little excursion into the land of opera and symphony and fine music, you'll have to forget your jazz for a little while, the time we occupy. Now your opportunity is here. We're not asking you to go down and pay for your experiment. We're giving it to you. If you want more of these concerts, it will be good music and good music only. What do you say?"

One fellow jumps up: "We want to hear good music. We're anxious to better ourselves and our tastes. If all classical music is what you say it is, and it's all as fine as what we heard today, by gosh, we've been missing something. We've been attending shows of a sort that haven't given us as much real value for our money as we might have had at the opera and concerts."

Now, here's the point of the experiment. At the first concerts in the series not one man out of the 500 who listened had ever been to the opera and only two had ever gone to a concert! Will there be a change after several tastes of this sort? Let us watch the results.

Are you afraid of the laboring class? I once felt very badly when I heard that my father belonged to a part of the Federation of Labor. He was a violinist who lived for his art and who used his art for pay only to permit his family to live. I was quite young and I couldn't understand what connection beautiful music could have with hard labor.

The Connection of Music and Labor

But now, my father is gone and I have labored and struggled to make my place on this earth; I have been among the workers and the shirkers, and I have come to understand the hopes and aspirations of the average man. Today I see what connection music and labor have, and I know that labor has a greater right to be the lover of music than any other body on the face of the earth.

Converts Wanted

By heavens! wherever there are possible converts for music, there will I go. That sounds a little biblical down around the end of the sentence, but it expresses my point. Converts, converts, converts. That is what we must get—converts.

The present musical public will take care of itself, to a certain extent. But who will go with me and establish the new public? Who will go after the laboring class and win them to music? I earnestly believe that those musicians who adopt the slogan: "New music lovers for me," will have little difficulty after a period of years in laughing at passers!

McConnell Uses "Values" on Western Tour

Harriet McConnell is now using, with distinctive success, Frederick W. Vanderpool's "Values" on her Western tour with the Minneapolis Symphony Orchestra and the St. Louis Symphony.

Charles Norman Granville, the baritone, used "Values" and "Some of These Days," Guion (also a Witmark publication), at the recital he gave at the Men's Church Club of the First M. E. Church, of Roselle Park, N. J., on December 30. Each of the songs he was obliged to repeat. Gordon Kay, baritone, has made "Values" a fixed number of his repertory.

Following are a few opinions of musicians about the Vanderpool song:

I am getting very good results with "Values" and "I Did Not Know," each containing fine points for technical use as well as being very attractive songs.

(Signed) JESSIE W. ALLEN.

I do like your "Values," also "Moonin' Mountain" and "Regret," very much indeed. They are three very interesting and artistic songs.

(Signed) MARGARET MONCRIEFF.

I like "Values" very much and will use it on my programs. "A Song for You" and "The Heart of You" are very good for teaching and my pupils enjoy them. I have used "I Did Not Know" both in concert and for teaching and it is an effective song. It is sympathetic and leads to a fine dramatic climax. There is variety in the harmony treatment.

It gives me pleasure to say that I have been using some of your songs, as follows: "Values," "I Did Not Know," "Regret," "Love and Roses," "My Little Sunflower" and "If," and find that they are always very well received. I sang "Love and Roses" and "My Little Sunflower" last week at an "at home" and had to repeat both songs.

(Signed) EUGENE R. TAPPEN.

I like your songs and will use several for teaching purposes. I have selected "I Did Not Know" and "Values." I must say your songs are remarkably well written and you seem to understand how to write for the voice.

(Signed) NATIE BOWEN FULTON.

It has been my pleasure to have sung "Values," "Regret" and "I Did Not Know" and I find these numbers altogether delightful and entirely what the present taste in music demands. Your style is versatile and flowing and makes for success in your chosen line.

(Signed) WILHELM HERLING.

I have sung and enjoyed "I Did Not Know" very often and it always is well received. I believe "Values," "Regret," "I Did Not Know," "A Song for You" and "The Heart of You" would be most acceptable in my concert work.

(Signed) HELENE TRAVERS JEFFRIES.

Grace Whistler Lectures at Scudder School

On Wednesday, January 8, before an audience of 250 students of the Scudder School, Grace Whistler, the well known singer and teacher, gave an interesting musical lecture, accompanied by Conrad Forsburg at the piano. As a result of her success Mme. Whistler has been engaged to give similar performances at the school very shortly. A young artist-pupil of Mme. Whistler's, Florence Hartwell, sang on December 9 and 12 at Camp Morgan, South Amboy, and Camp Kendrick, Lakehurst, N. J.



Photo by Sturges, New York.

FREDERIC HOFFMAN,

A baritone, whose interesting and unusual song recitals with lute accompaniment have attained a wide vogue in this country and abroad. Mr. Hoffman is one of those artists who has made a specialty of old folksongs, but he also includes on his programs numbers in French, Italian, Spanish and English. Clubs and musicales find an intimate charm associated with these selections. Many of the camps and cantonments in the vicinity of New York have on numerous occasions had the pleasure of hearing the baritone sing. A New York recital is scheduled for the end of February.

"The Promised Land" Is Here

A new sacred song by John Prindle Scott, "The Promised Land," has just been issued by Huntzinger & Dilworth. It is published for both high and low voice and, from present indications, bids fair to be as popular as the other Scott songs published by this enterprising firm. "The Shadows of the Evening Hour," a sacred quartet by the same composer, for a high and low voice combination, is also offered by the same publishers.

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WHERE THEY ARE TO BE

Atwood, Martha—Lowell, Mass., January 28.
 Beddoe, Mabel—February 18.
 Berkshire String Quartet—Philadelphia, February 2.
 Brown, Eddy—Denver, Col., January 23.
 Byrd, Winifred—Winston-Salem, N. C., January 27;
 Buffalo, N. Y., February 12; Niagara Falls, February 14; Chicago, Ill., February 25.
 Christie, Winifred—Boston, Mass., February 7.
 Farrar, Amparito—Johnstown, N. Y., January 23; Auburn, N. Y., January 24; Geneva, N. Y., January 26; Corning, N. Y., January 27; Ithaca, N. Y., January 28; Ashtabula, Ohio, January 29; Niles, Ohio, January 30; Pittsburgh, Pa., January 31; Kent, Ohio, February 1; Tremont, Ohio, February 4; Zanesville, Ohio, February 7; Delaware, Ohio, February 8; McKeesport, Pa., February 14; Easton,

ring out free and round, though he was evidently handicapped by a cold. Virginia Rea did not appear, and Ruth Percy, whose three numbers concluded a pleasing program, is a young artist who deserves special mention. She has a beautiful organ-like contralto voice, an attractive personality, and sings in a musicianly and very artistic fashion. Louise Keppel was the able accompanist.

Woodstock Trio Repertoire and Engagements

The Woodstock Trio during its first season has had some excellent engagements, reengagements following in some cases. Included in its repertoire are trios by Rachmaninoff, Tchaikowsky, Maurice Ravel, Arensky, Cadman, the "Dumky" trio by Dvorák, etc., and as the merits of the trio become known, the already large clientele increases. The trio is planning to give a concert in the metropolis in March. Each member of the trio is an able soloist, the members being Lisbet Hoffmann, pianist; Hans Bruno Meyer, violinist, and James H. Gordon, cellist. The trio derives its name from the fact that it was established, and rehearsed, during the summer in Woodstock, Catskill Mountains, N. Y.

Scott in Demand in Dual Role

The month of January is proving an active one for John Prindle Scott, composer and song leader. On January 3, he conducted a "sing" at the International Institute, on East Thirtieth street, New York; on January 8, he led the singing at a meeting of the girl's division of the War Camp Service at the Wittredge Club, on East Fifty-seventh street; on January 14, he appeared at the Women's Music Club, presenting a group of his own songs, sung by Edna Wolverton, soprano; on January 20, on January 21, a "sing" at the New York Oberlin Club; on January 21, a "sing" at the Columbia Place Settlement in Brooklyn, and on January 29, a private recital of his works in New York.

Werrenrath Soloist at Funeral Service

Very appropriately, Reinald Werrenrath was the soloist selected to sing at the funeral of the Rev. Dr. Henry MacCracken, chancellor emeritus of New York University.

The funeral march was played by Daniel Philippi, organist of St. Thomas' Church, and Mr. Werrenrath sang "Crossing the Bar." Dr. MacCracken officiated at the wedding of the baritone in the very chapel below the Hall of Fame where the funeral services were held, and it is a matter of record that Mr. Werrenrath is the only man now living who was married in that famous place. The singer is a graduate of New York University. Dr. MacCracken was very much interested in the University Heights Choral Society, of which Mr. Werrenrath was not only the instigator but conductor for four years, the exigencies of his concert work forcing him to give the baton to a successor.

Ganz to Give Benefit Recital

Rudolph Ganz will give his only recital of the season at Aeolian Hall this afternoon, January 23, the entire receipts of which will be donated to the Societe mutuelle des Professeurs du Conservatoire de Paris.

Mrs. Hall-Whytock Plays for A. G. O.

Antoinette Hall-Whytock, the Providence, R. I., correspondent of the MUSICAL COURIER, played J. S. Matthews' "Chant Céleste" as the offertory at the sixtieth public service of the New England Chapter of the American Guild of Organists. The service was held in the South Congregational Church, Boston, on January 13.

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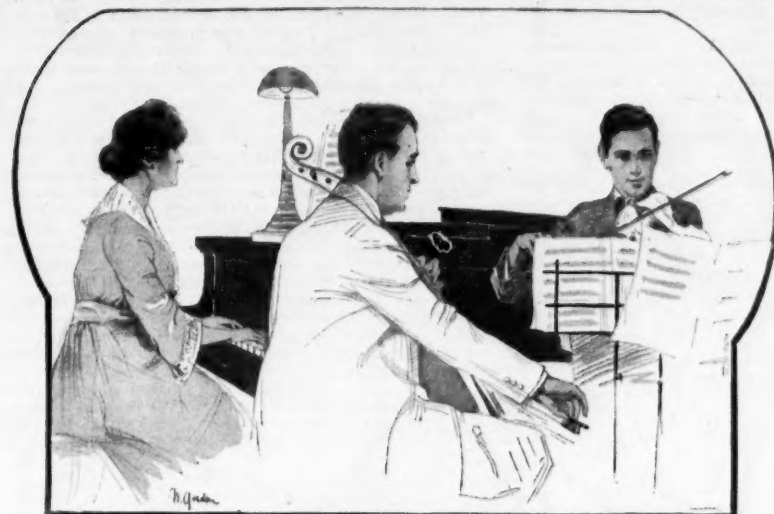
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Pa., February 17; Wilkesbarre, Pa., February 18;
 Allentown, Pa., February 19; York, Pa., February 20; Reading, Pa., February 21.
 Galli-Curci, Amelita—Pittsburgh, Pa., January 24; Wichita, Kan., April 12.
 Garrison, Mabel—Altoona, Pa., March 10.
 Gauthier, Eva—Buffalo, N. Y., April 5.
 Gunn, Alexander—Orange, N. J., February 1.
 Harrold, Orville—Toronto, Canada, February 21.
 Heifetz—Jascha—Cleveland, Ohio, March 25.
 Hempel, Frieda—Utica, N. Y., March 3; Boston, Mass., March 8.
 Herbert, Victor—Chicago, Ill., February 21 and 22.
 Hinkle, Florence—Detroit, Mich., January 30 and February 1.

Homer, Louise—Altoona, Pa., February 3.
 Hunt, Florence Mulford—Orange, N. J., March 8.
 Kasner String Quartet—Orange, N. J., March 8.
 Kneisel, Franz—Chicago, Ill., January 31 and February 1.
 Kerr, U. S.—Poughkeepsie, N. Y., January 28.
 Lashanska, Hulda—Chicago, Ill., February 27 and 28.
 Maazel, Marvin—Boston, February 8.
 Mero, Yolanda—Havana, Cuba, February 14.
 Middleton, Arthur—Denver, Col., February 3.
 Ornstein, Leo—Saginaw, Mich., January 23.
 Patton, Fred—Toronto, Canada, February 21.
 Powell, John—Buffalo, February 27.
 Rappold, Marie—Denver, Col., March 13.
 Riegger, Neira—Allentown, Pa., February 14.
 Samarooff, Olga—Philadelphia, Pa., January 27, February 7, 8; Pittsburgh, February 17, 18; Baltimore, March 3; Washington, D. C., March 4; Syracuse, N. Y., March 7.

Seagle, Oscar—Kansas City, Mo., January 26.
 Silber, Sidney—Rock Island, Ill., February 27; Urbana, Ill., March 3; Chicago, Ill., March 5; Milwaukee, March 6, 7 and 8.
 Smith, David Stanley—Chicago, Ill., February 7 and 8.
 Smith, Ethelynde—Mexico, Mo., January 27; Ottawa, Kan., January 29.
 Stracciari, Riccardo—Altoona, Pa., April 2.
 Strock, Mabel—Buffalo, January 25.
 Van Vliet, Cornelius—Decatur, Ill., January 30; Memphis, Tenn., February 3; Hot Springs, Ark., February 4.
 Vidas, Raoul—Kansas City, January 28.
 Wagner, Winifred Poore—Buffalo, N. Y., January 25.
 Whitaker, Helene—Atlanta, Ga., January 23; Birmingham, Ala., January 24, 25; Montgomery, Ala., January 27, 28; Mobile, Ala., January 29, 30; New Orleans, La., January 31 and February 1.

Klibansky Pupils in Successful Recital

Several pupils of Sergei Klibansky gave a recital at the Wanamaker auditorium, January 16, and maintained the high standard expected of this teacher, every singer exhibiting excellent breath control, and a free and easy manner of singing. The program was opened by Alice Clausen (a pupil of Kate S. Chittenden), who played piano solos with splendid touch and finish. Cora Cook, the first of the singers, has a fine contralto voice, which she masters very well. Her diction should be clearer, but she made a good impression. The baritone, English Cody, has a very sympathetic voice and good stage presence. Charlotte Hamilton, who is favorably remembered from previous occasions, sang Handel's "Largo" with style and tonal beauty. The audience was very enthusiastic about the singing of Ambrose Cherichetti, the possessor of a dramatic tenor voice of exceptional beauty. His tones

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ACROSS THE COUNTRY

(Continued from page 14.)

ary 2 was enjoyed by an audience that filled the auditorium. Mr. Copeland has been the guest of Mrs. J. B. Speed for some weeks, and has been heard several times in her music room, but this was his only public appearance here. His artistic interpretations, which threw over his almost incredible technic into the shade, carried his audience with him, especially in the emotional mysticism of Debussy, with whose unique musical ideas he appeared to be in extraordinary sympathy. In entirely opposite style were the Spanish dances, but in these also he excelled, their sensuous rhythm and alternately suave and brutal moods being emphasized with the proper effect. He played the first movement of MacDowell's "Tragic" sonata, as well as compositions by Gluck, Chopin, Rachmaninoff, Bach, Mendelssohn, Debussy, Grovlez, Zueria, Albeniz, and Turina. Both personally and artistically Mr. Copeland made a most favorable impression, and will always be welcome in this city.

Middletown, Conn.—The Middlesex Musical Association will present the Russian Symphony Orchestra in three concerts during this, its fifth, season of activity. The growth in popularity of the Russian Symphony Orchestra has not been an accident, but is the direct result of purposeful work towards definite ideals, under the very able leadership of Modest Altschuler. Today (January 23) will mark the first of the three concerts, and Elias Breeskin, the gifted violinist, will be the soloist. For the February 20 concert, Florence Macbeth, a soprano who has appeared with signal success with the Chicago Opera Association, will be heard with the orchestra. Those who attend the third symphony concert, on March 20, will have the pleasure of hearing Mischa Levitzki, the excellent Russian pianist, as soloist. The Middlesex Musical Association is to be congratulated upon being able to secure for Middletown such real musical treats as those mentioned above.

Miami, Fla.—The Music Study Club of the Florida Conservatory of Music held an interesting session on January 4. Leona Dreisbach gave a talk on Descriptive Music, and Mrs. Paul, a visitor from Illinois, played Scarlatti's capriccio. Others who participated in the program were Ruth Laymon, Mrs. E. M. Williamson and Kathryn Up de Graff. At an early date the Guild of the Trinity Episcopal Church will stage "Sweet Lavender." The costume recital which Mme. Marsteller is to give for the benefit of the Woman's Club has been postponed until after her appearance at the Y. M. C. A. benefit at Dinner Key. Effa Ellis Perfield, the well known author of the Perfield Music System, spent a week here recently. While in Miami she spoke at the Florida Conservatory of Music and Art, at the Woman's Club Auditorium, and also started a class in music for young children at the residence of Mrs. C. T. McCrinnion. Locke T. Highleyman, pianist, has returned to the Misses Howe and Maret's school in Thompson, Conn., after enjoying the Christmas holidays in Miami with her parents. Florence Cavanaugh, soprano; Isabel Brylawski, violinist, and Leon Handzik, cornetist, were the soloists at a recent concert given in the park by Pryor's Band.

Minneapolis, Minn.—(See letter on another page.)

Montreal, Canada.—(See letter on another page.)

New Orleans, La.—The first concert of the Philharmonic Society, with Helen Stanley as the attraction, was held at the Athenaeum on January 6. The attendance, as is the case at all the concerts of this society, was very large. Mme. Stanley presented a very fine program, including several French songs in which she was particularly successful. She gave several encores, among them being "Down in the Forest," which she sang with refined art. Ellmer Zoller proved himself an unusually good accompanist. The first Philharmonic concert was to have taken place on December 9, but Mabel Garrison, who had been booked for the occasion, was ill and was therefore compelled to cancel the date. Beryl Rubinstein, the youthful pianist, made an excellent impression when he appeared at Grunewald Convention Hall in joint recital with Adrien Freiche, for the furtherance of whose musical education the affair was given. Rubinstein's technic, virility and temperament won enthusiastic applause. His playing of Liszt was especially delightful. Adrien Freiche's violinistic talent has long elicited praise from local music lovers. He has an appealing tone, a good technic, and plays with much charm. He scored a deserved success. Mark Kaiser, the distinguished violinist and teacher, recently received a telegram from Adrien Freiche stating that Leopold Auer had accepted him as a pupil and had given up two other pupils in order to find time for him. The telegram further stated that Professor Auer congratulated Mr. Kaiser as a teacher. That the young man should have stood the audition so successfully is a great tribute to teacher and pupil. The New Orleans Symphony Orchestra, Ernest Schuyten, conductor, gave an enjoyable concert on January 5. It was the first of the orchestra's series for this season, and augured well for further pleasurable afternoons. The soloist, Albert Kirst, Jr., a lad of seventeen, won an unequivocal success by his splendid performance of the Saint-Saëns concerto No. 3. Mr. Kirst is a pupil of Professor Schuyten.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Pittsfield, Mass.—The Berkshire Community Chorus concert was the occasion for the assembling of nearly 1,000 music lovers. Dr. Frank Sill Rogers conducted the chorus, the numbers including some old Noels and some Christmas carols of modern trend. Edgar S. van Olinda, of Albany, sang the incidental solos in the sixteenth century number, "Still Grows the Evening Over Bethlehem Town." Jan Sikesz, the Dutch pianist, was the soloist, his numbers including Rubinstein's staccato etude, the familiar Hungarian rhapsody of Liszt, and the Rachmaninoff prelude, No. 2, op. 3, all well executed.

Portland, Me.—The fifth subscription organ concert of the season was given in the City Hall auditorium on January 2 by Will C. Macfarlane, assisted by Arthur Hackett, tenor. Mr. Macfarlane played with his usual skill works by Handel, Dubois, Stoughton and Sibelius. Mr. Hackett has recently been featuring some of Fred-

erick W. Vanderpool's songs, and on this occasion he chose "Ye Moanin' Mountains" and was heartily applauded for his rendition. The tenor was also heard to advantage in a number of French and English songs.

Providence, R. I.—(See letter on another page.)

Rochester, N. Y.—Margaret Matzenauer, contralto of the Metropolitan Opera Company, appeared with the Rochester Orchestra, Herman Dossenbach, director, on December 31. The artist was in excellent voice, and was accorded an ovation. Frank La Forge, the eminent composer-pianist, was the accompanist for Mme. Matzenauer. Rochester turned out en masse to welcome the Paris Conservatoire Orchestra on January 2. Not only did the organization delight the audience, but the playing of the young French girl, Magdeleine Brard, fairly electrified her hearers. The postponed Alda-Diaz recital took place on January 1. The usual brilliant audience greeted the singers, and they were well repaid, for both artists delighted with their artistry and charming personalities—two good assets on the concert platform. A series of three concerts, one each month, will be given at the Genesee Valley Club. Two of the programs will be comprised entirely of chamber music, while the third will be a song recital. The Flonzaley String Quartet was scheduled to give the first concert on Thursday evening, January 16.

Reading, Pa.—The Reading Symphony Orchestra, under the direction of Harry E. Fahrback, gave its first concert of the season on December 29, at the Rajah Theatre. The large patronage shown at the concert assures the success of this popular musical society's sixth season. Steps are being taken to make the society a permanent organization by appealing to philanthropic people to join as associate members. Much credit is due Mr. Fahrback for the success of the December concert, and he promises that future affairs of a similar nature will be of the same high order. Sara Lemer, the violin soloist from Harrisburg, Pa., won the audience with her charming personality, her warmth of tone and masterful rendition of the Bruch G minor concerto, as well as of a group of more popular classics. The Creator Opera Company, with an all-star cast, appeared at the Rajah Theater on January 1 and 2, presenting "Aida," "Rigoletto" and "Faust." This unusual treat to local music lovers was due to the untiring efforts of George Haage, of this city. It is hoped that in the future other operatic companies will give performances in this locality. On January 7, Jascha Heifetz was the soloist at the second concert in the Haage series of musical presentations, and the reception this inspiring, unaffected artist received has probably never been equalled in this city. The way this youth swayed his audience from the grotesque to the serious was astonishing. The next Haage concert will be given by the Philharmonic Society of New York, Josef Stransky, conductor. The Penn Wheelmen announce a series of three concerts by artists of international fame, among them being Oscar Seagle, baritone; Barbara Maurel, mezzo-soprano; Sascha Jacobsen, violinist; Amparito Farrar, soprano, and Charles Harrison, tenor.

St. Paul, Minn.—(See letter on another page.)

Springfield, Mo.—A large audience gathered in the South Street Christian Church to hear selections from "The Messiah," sung by the Springfield Musical Club. The guests were welcomed by Miss Atwood, the president of the club, who spoke on the need of a community chorus and the possibility of a permanent organization being formed here. An interesting talk was also given by Mrs. Alfred Sanders relative to Handel's writing of "The Messiah" and a history of its early production. The soloists did splendid work under the direction of Dean Stanley Skinner, and praise is due also to Miss Ross and Miss Page for their artistic accompaniments.

San Antonio, Texas.—Gracie Cornett Ramsey arranged the program which was given Christmas night at the Kelly Field Y. M. C. A. Building No. 72. The following participated: Bertha and Sophie Bradley, Tip and Ovella Thompson, Gertrude and Louis Saynisch, Vivian Waters, Ruth Hunter Brown, Earl English, W. F. Deeth and J. F. B. Beckwith. Mrs. James Hoyt and daughter, Dorothea, recently entertained by giving a musical afternoon. There was an entertaining program, and those who took part were: Alfredo Cordoni, of Florence, Italy; Herbert Wall, Roy Wall, Carl Bendt, Lieut. Arthur Clark, and Hector Gorius. The Y. W. C. A. Glee Club, Mamie Reynolds-Denison, director, gave two programs on December 31. The first took place at the Jewish Welfare at 8 p. m., and the second at the Camp Travis Hostess House at 9:30 p. m. The San Antonio Mozart Society, Arthur Claassen, director, held a New Year's celebration January 3, when an interesting program was rendered. The artists and features were: Mrs. Charles B. Trenter, soprano; Walter P. Romberg, violinist; a paper on "The Early Years of Jascha Heifetz," Mrs. Richardson Gray; E. Hein, contralto; the new Edison diamond disk was demonstrated by Mr. Beyer, and Mr. Carlton and Rev. Hugh McLellan made addresses. The regular monthly musicale was given by the San Antonio Musical Club, January 6, at the St. Anthony Hotel. Those who contributed to the excellent program were: Madeline Sanders, Walter Dunham, David Griffin, Bertha Berliner, George Stevenson, and the Kelly Field Trio, consisting of Robert Mitchell, Edwin Tout and A. Frankel. The program closed with "The Star Spangled Banner," led by Mr. Griffin. The accompanists were Flora Briggs, Mildred Haral and Mr. Sherwood. An attractive program of oratorio numbers, arranged by Mrs. George Gwinn, was given at the regular meeting of the Tuesday Musical Club on January 7. Solos were sung by Mrs. L. L. Marks, Edna Schelb and Mrs. Fred Jones, sopranos; Oran Kirkpatrick, tenor; Herbert Wall, baritone, and Gilbert Schramm, bass. Ensemble numbers were given by Edna Schelb, Mary Covington, Mrs. Stanley Winters, Mrs. T. H. Flannery, Mrs. L. L. Marks, Mrs. Ernest Scrivener, Charles Lee, Charles Stone, Oran Kirkpatrick, Herbert Wall and Gilbert Schramm. The San Antonio Men's Chorus, with a membership of seventy-five, has been organized, with Arthur Claassen as director. Rehearsals are held weekly at the Lutheran Brotherhood Club.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Toronto, Canada.—(See letter on another page.)

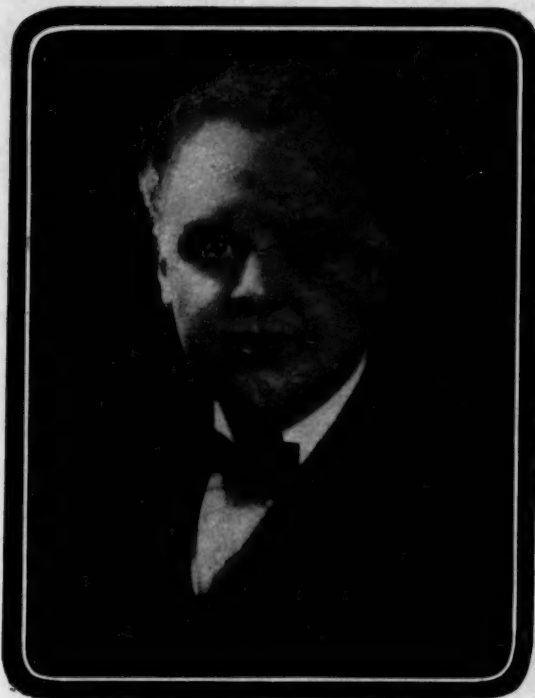
OBITUARY

ALPHONSO GRIEN

An Appreciation, by F. X. Arens

On Sunday, January 5, we buried Alphonso Grien, the promising young baritone, who died of influenza and pneumonia after a short illness. Mr. Grien made his debut in Aeolian Hall only two years ago, winning immediate recognition, and proving himself "worthy of a place among our concert artists" (quoting the New York Tribune). What the critics seemed to admire most was the "fine musical quality of his voice, warmth of color and excellent feeling" (New York Sun), "easy and unforced method" (New York Times), "fine taste, refinement of feeling and admirable diction" (New York Tribune), "very beautiful voice, artistic interpretation and unusually good enunciation" (New York Herald), "splendid legato, tones produced with the greatest natural ease, a most beautifully developed 'mezza voce'" (New York Staats Zeitung), "marvelous interpretation, appropriate tone color, and appropriate contrast" (Brooklyn Eagle), "exceptional understanding of vocal technic, poetical content and dramatic spirit" (MUSICAL COURIER), "exceptional artistry and taste" (New York American).

No wonder that in view of such fine qualifications the New York Globe wound up its criticism with "so excellent a singer of songs is sure to be heard very often in the future." But alas! this prophecy was not to be fulfilled. Only once again did Mr. Grien appear before a Metropolitan audience, at his second annual recital at Aeolian Hall. Before his third, he was stricken and his career came to an untimely end. All the more is the pity, for if ever any one deserved artistic recognition it was Mr. Grien. I, who knew him intimately, can truthfully say that with him his art was nothing short of a sacred cult, and never a means to an end, such as fame or money. He felt that he had



ALPHONSO GRIEN.

certain gifts and he also felt that it was his duty to develop these gifts to the highest possible perfection so as to be worthy of being an artist. He exemplified this absolute devotion to his art by unflinching courage and singleness of purpose as a student. His were not the dazzling vocal gifts which need only to be cast into an artistic mould; on the contrary, he had great difficulties to conquer. To begin with, his voice was uncommonly small, both in range and calibre, almost entirely devoid of overtones (resonance), badly placed, with a very decided

CAN THE TEACHING OF SINGING BE STANDARDIZED?

I DO not see how the art of teaching singing can ever be standardized; the whole subject is too individual, too personal. The standard of excellence cannot be cut and dried and bound fast by rules.

—Percy Rector Stephens.

TEACHING "Singing" cannot be standardized; but the law governing free tone emission can be standardized. Free tone emission has nothing to do with the individuality of the singer, nor has it anything to do with quality or interpretation.

—Julius William Meyer.

Are You Interested in This Subject?

A PAMPHLET containing a series of articles by Julius William Meyer, on the Technic of Singing will be sent free on request.

Address: Department I, Musical Courier, 437 Fifth Ave., New York

admixture of a nasal twang, particularly on light vowels (e and a). Furthermore, he had only evenings and Sundays to practise, being engaged in a downtown banking house, hence he could take only one lesson per week. Lastly, he entered upon serious vocal study comparatively late in life, at a time when vocal and other habits are more or less fixed, and consequently more difficult to conquer. These difficulties, which would have discouraged almost every student less sincere, only had the effect of urging him on to greater and more concentrated efforts. And when critical recognition came after his first recital, he instead of resting on his laurels, with a greater zeal than ever, set about to eliminate such vocal flaws here and there which would occasionally hamper him in the fullest expression of his artistic nature. Owing to this dogged perseverance, he finally arrived at that happy stage where he realized absolute and complete vocal mastery throughout his entire range, so that he could henceforth devote his time solely to repertory. At his last lesson he sang "Eri tu," from Verdi's "Ballo in Maschera," and with such tonal wealth and beauty, ease of execution, depth of feeling and abandon, as to place him in the front ranks of our concert artists.

Why should I dwell on these things? I wish to pay this tribute of a teacher to the exceptionally earnest pupil, and also because his artistic endeavors point a moral to the great multitude of vocal aspirants whose paths are similarly beset with seemingly unsurmountable difficulties. I relate these more or less personal incidents, so that others may be encouraged to emulate him in his utter devotion to art. Usually, the teacher should be a constant source of inspiration to the pupil, but in the last two years of his work with me the tables were turned, so that the pupil became a source of inspiration to his teacher, for the reasons enumerated. And thus he became a dear personal friend, whose friendship always rang true as steel. Naturally there was no room in such a character for any such cheap vulgarities so easily affected by young men in men's company. I have keenly enjoyed long fishing and camping trips with him, and never once heard him utter a single word or a thought at variance with a highly sensitized, refined, beautiful nature. Mr. Grien was a distinguished member of the Arens Pupils' Club, and on many occasions by his contributions to the club's program he inspired fellow pupils to greater endeavor. The club laid down a beautiful floral wreath on his bier. Truly, if there be a reincarnation beyond the grave, if the endeavors this side of the grave are to be the stepping stones to higher achievement beyond them, then the spirit of the departed Alphonso Grien will surely enter the Temple of Sacred Art as one of The Elect.

Herwegh Von Ende

Herwegh Von Ende, violinist, teacher, and formerly director of the Von Ende School of Music at 44 West Eighty-fifth street, New York, died on Tuesday, January 14, at his home, 234 West Forty-fourth street, of influenza and pneumonia. He was forty-one years old. Born in Milwaukee, Mr. Von Ende studied violin in Chicago and

taught in several Illinois music schools before he went to Berlin, some twenty years ago, and put himself under Professor Halir. Returning to America, he toured for some time, and finally opened his school of music here, which prospered for a while but had to close about a year ago owing to war conditions. Since then Mr. Von Ende had been giving private lessons. His best known pupil was Samuel Kotlarsky, now a recognized concert artist. At various times such well known instructors as Anton Witek, Alberto Jonás, Arthur Hartmann, and others, were connected with the Von Ende School of Music. The deceased is survived by his wife (formerly Adrienne Remenyi, daughter of the celebrated violinist) and his daughter, Roxane. Mr. Von Ende had a large circle of friends, and among them sorrow is general at his untoward demise.

Leandre A. Du Mouchel

Prof. Leandre A. Du Mouchel, organist of the Cathedral of the Immaculate Conception, in Albany, N. Y., for the past forty-six years, died in that city a short time ago from heart disease. Professor Du Mouchel was over seventy years of age. He was a pupil of Moscheles and Reinecke, of Leipsic, and studied harmony with Richter and organ with Edward Baptiste, one of the most renowned organists in Europe half a century ago. Professor Du Mouchel composed several masses and had a repertory of more than 200 masses. He was an early instructor of Mme. Albini, the opera singer, as well as of Mme. Tessier, the blind soprano. A niece and nephew residing in Montreal survive him. They are the children of Edouard Du Mouchel, twin brother of Professor Du Mouchel, a prominent organist, who died a few years ago.

Eugenie Dufresne

An account of the death of Eugenie Dufresne, wife of Edouard Dufresne, the French baritone, appears in the Chicago letter on another page of this issue.

Formes III Sings His Grandpa's Role

Musical history is repeating itself strangely in the new production of Flotow's opera "Martha," by the Society of American Singers in its season of opera comique at the Park Theater. For Carl Formes, third of the name, grandson of Carl Formes, the greatest basso of his day and friend of Flotow, is appearing in the opera in which his famous grandfather achieved his greatest triumph.

Carl Formes, the first, created the role of Plunkett, which Flotow had written especially for him, in the first production of "Martha" on any stage, given in Vienna, November 25, 1847. In the original cast Mlle. Anna Zerr created the title role, Herr Ander appeared as Lionel, with Formes as Plunkett. Carl Formes, the third, is singing the role of Sir Tristan in the production in English given by the Society of American Singers, in a cast including Ruth Miller as Lady Harriet; Craig Campbell as Lionel; Elizabeth Campbell as Nancy, and Bertram Peacock as Plunkett.

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PROVIDENCE TO ERECT A MEMORIAL BUILDING IN HONOR OF ITS WAR HEROES

Large Auditorium to Be a Feature—Money to Be Raised by Gifts—Chamber of Commerce Behind Project—
Student Tickets for Boston Symphony Concert—Frances Alda Makes First Appearance

Providence, R. I., January 16, 1919.

A plan has been started to build a municipal auditorium as a memorial to the soldiers and sailors who have fallen in the world war. The building is to be paid for by gifts and to be built in the civic center on land to be given by the city or State. There is to be a large auditorium as well as a smaller one trophy rooms, permanent headquarters for the Red Cross, and other rooms not yet designated. The War Council of the Chamber of Commerce has the matter in charge, and many clubs, business and social, as well as churches, Brown University and schools, have passed resolutions recommending that the project be rushed.

Boston Symphony to Issue Students' Tickets

Through the efforts of the Rhode Island State Federation of Music Clubs, arrangements have been made with the management of the Boston Symphony Orchestra to place 100 student tickets on sale at fifty-five cents each. Students wishing to avail themselves of this opportunity of hearing the orchestra at its Providence appearances should communicate with Mrs. George C. Arnold, 238 Adelaide avenue, and obtain the necessary credentials for purchasing tickets. Arthur Hackett, tenor, will be the soloist at the next concert, to be given on January 21, at Infantry Hall.

Arion Club Gives "The Messiah"

On Sunday afternoon, December 29, the Arion Club gave Handel's "The Messiah" in the Strand Theater. The club was assisted by Jessie Parkinson Cumming, soprano; Helen Shepard Udell, contralto; Thomas J. Kerns, tenor, and Butler L. Church, bass. The Arion Club has performed this work so many times in the course of its existence that the choruses were given with splendid precision. It was Mrs. Cumming's first public appearance in this city, and her delivery of the difficult music showed excellent training. The other soloists were adequate. The audience, which packed the theatre, was very appreciative.

Providence Art Club Gives Midwinter Musicales

One of the most enjoyable affairs that has been given in this city for some time was the Midwinter Musicales of

the Providence Art Club. It had been originally hoped that Mme. Margolese, of New York, would be able to play at this concert, but she was prevented by illness from appearing, and her place was most acceptably filled by Mme. Avis Bliven Charbonnel, who played a group of short numbers. Claudia Rhea Fournier, contralto, sang an aria from the "Queen of Sheba" and two groups of songs, in which the beauty of her voice was fully apparent. Mme. Fournier is an artist-pupil of Harriot Eudora Barrows, of this city, and, like all Miss Barrows' pupils, sings with excellent finish and diction.

Death Claims Two More Victims

Local music lovers learned with regret of the death in Boston of Marie Baratta Morgan Williams, who some years ago was very well known locally under the name of Mme. Baratta Morgan. Mme. Morgan had sung in concert, opera, and oratorio, and had also made a trip with Reeves' Band. At the time of her death she had been retired for some years.

The influenza epidemic, which has caused so many deaths in this vicinity, took away one of Providence's best known tenors in the death of Raymond M. Freese, who for a number of years had been prominent in local church music and who had also made special appearances at the Dreyfus. At the time of his death Mr. Freese was contemplating entering the musical comedy field.

Matthews Gives Parker's "The Shepherd's Vision"

J. Sebastian Matthews, at Grace Church, gave Horatio Parker's "The Shepherd's Vision," on January 5. Albert T. Foster, violinist, was the assisting soloist. On Sunday evening, December 29, the story of Christ's nativity was sung in quaint carols and folksongs. Most of the carols were sung a capella and were exquisitely done.

Frances Alda's First Appearance Here

The second concert of the Steinert Series was given on Sunday afternoon, January 12, by Frances Alda, assisted by Erin Ballard at the piano. It was Mme. Alda's first Providence appearance, but a very large audience had assembled to hear her, and she received applause far more cordial than is generally accorded by the local public. She was heard in a widely diversified program which included

Maurine Dyer Features Melody Ballads



Photo by White Studio, N. Y.

MAURINE DYER,

A Texas girl with a beautiful mezzo-soprano voice and a strong personal appeal, is making an unusual impression on her tour of the camps throughout the entire Southern Division, under the auspices of the Y. M. C. A., chiefly because of the high class American songs and melody ballads she is singing—just the kind the boys in khaki like. These programs include, among other songs, "The Radiance in Your Eyes," Ivor Novello; "Sing Me Love's Lullaby," Theodore Morse; "When the Boys Come Home," Oley Speaks; "Women of the Homeland," Bernard Hamblen; "April Weather," Rogers; "By the Waters of Minnetonka," Lieurance; "The Voice of Love," Ella Della; "A Perfect Day," Bond; "The Americans Come," Fay Foster; "Love, Here Is My Heart," etc. Miss Dyer has been a resident of New York for the past five years, singing in church and concert. She has made several appearances at the Globe concerts, and one of her many engagements as a drawing room artist was at the home of Mrs. Frederick W. Vanderpool.

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PROGRAMME

- | | |
|--|--------------|
| 1. Symphony in classical form, "Triumph and Peace" | - - - Yamada |
| (First time in America) | |
| a) Moderato; Allegro molto | |
| b) Adagio non tanto e poco marciale | |
| c) Scherzo | |
| d) Adagio molto; Molto allegro e trionfante | |
| 2. Japanese Folk Songs | - - - Yamada |
| CLARENCE WHITEHILL | |
| INTERMISSION | |
| 3. Choreographic Symphony, "Marie Magdalene," | - - - Yamada |
| after the drama of Maurice Maeterlinck | |
| (BY REQUEST) | |
| 4. Wotan's Farewell, from "The Valkyri" | - - - Wagner |
| (Sung in English) | |
| CLARENCE WHITEHILL | |
| 5. Overture, from "Tannhaeuser" | - - - Wagner |

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songs in French, Italian, Scandinavian and English, as well as several operatic arias. It would be difficult to say which were the most enjoyable, but the two Scandinavian songs and the gavotte from "Manon," together with Roger's "The Star," which she was obliged to repeat, and the well known "Tosca" aria, which she gave as an encore to the "Un bel di" from "Madame Butterfly," showed her voice to rare advantage. In addition to a natural voice of rare beauty, Mme. Alda brings to each song an individual atmosphere which sets her interpretation high above that of many of our best singers. It is to be hoped that Providence will soon have the opportunity of hearing Mme. Alda again, as singers of her caliber pass this way too infrequently and come as a blessing in the life of the reviewer.

A word should be said here for Miss Ballard, whose accompaniments merit far more than the usual perfunctory word. Miss Ballard, who is a pupil of Frank LaForge, follows her teacher's example in playing without notes, and her accompaniments were seemingly always at perfect unity with the singer's wishes. She also played two solo numbers very agreeably.

Guild Activities

The sixtieth organ recital under the auspices of the New England Chapter of the American Guild of Organists was given on January 14 in St. Stephen's Church, by the organist, Edwin E. Wilde, upon the new Austin organ. The recital was thoroughly enjoyable and there was a large attendance. On the evening previous, at the South Congregational Church (Unitarian), where William E. Zeuch is organist and choirmaster, the sixty-ninth public service of the Guild was held, the program being given by the choir and organist of the church with assisting organists, including Antoinette Hall-Whytock. It is not only rare to hear such excellent organ playing as Mr. Zeuch gives us, but seldom do church choirs measure up to the standard set forth by these thirty mixed voices under his direction and training. The ensemble is as near perfect as it is possible for any group of singers to attain, and the shadings are exquisitely formed; in fact, everybody seems to be inoculated with the perfect rhythm of Mr. Zeuch's strong personality. Mr. Zeuch's Sunday noon recitals from 12.15 to 12.45 continue throughout the season. It was interesting to notice on the occasion of the writer's recent visit the many organists, singers, clergymen, and people from other churches drop in for this half hour of contentment.

Antoinette Hall-Whytock Honored

Ernest M. Skinner, the organ builder of Boston, and Mrs. Skinner, gave a dinner last Sunday at the Brunswick in honor of Antoinette Hall-Whytock. Other guests present were David P. Whytock and William E. Zeuch, organist of the South Congregational Society.

A. H. W.

DR. DICKINSON "OPENS" NEW ORGAN

The "Brick" Church Filled—Novelties Heard

An audience completely filling the Brick Presbyterian Church, Fifth avenue and Thirty-seventh street, New York, numbering many organists and other professional musicians, heard the dedicatory organ recital by the organist of the church, Dr. Clarence Dickinson, on the evening of January 16. Some idea of the scope of the instrument is given in the accompanying picture of the organ desk and pedals. There are 120 stops, some thirty couplers, and a special feature of the instrument is the enclosing of all pipes in swell boxes, so giving unusual expressiveness to the instrument. Chairman Cady, of the music committee, collaborating with Dr. Dickinson, may well be proud of the instrument.

But what does wood and metal amount to, unless given life by the player? It is the supreme characteristic of Dr. Dickinson's playing that there is throbbing life, elasticity, in all his playing. Indeed, so pronounced was this in Yon's humorous "Toccata" that an audible murmur of amusement ran through the large audience. Stravinsky's "Ronde des Princesses" and Lemare's "Chant de Bonheur" had fascinating moments. Of importance as fitting the occasion was the recital giver's own "Storm King" symphony, named after his summer home on the Hudson, and written for this occasion. This is a serious work of large musical moment. There was storm and stress, a summer day pictured in all its serenity, twilight, and suggestions of Rip Van Winkle and his elves in the scherzo. Certainly it takes big technique to perform the work, but the player is well repaid for the effort. Murmurs of satisfaction were heard on all sides following the movements, and Dr. Dickinson is to be congratulated on this representative American work. A beautiful bit is his "Cradle Song," which inspired an Ohio poet to write a sonnet to it, recently published in the *MUSICAL COURIER*. Dickinson's choral, unaccompanied, "The Shepherd's Story," a Noël, is a work of beauty, and was sung with precision and excellent style by the choir of twenty-two singers. Of different character was Dickinson's "List to the Lark" and "The Soul at Heaven's Gate," in which the soloists of the choir had their opportunity. They were Inez Barbour, soprano; Rose Bryant, contralto, and Frank Croxton, bass. Here the organist's discreet use of the chimes in the organ, and the delicacy of the entire singing was immensely effective. Previously Lambert Murphy, the solo tenor, had sung Mendelssohn's "Sorrows of Death"



The Console (keyboards, stops, pedals, etc.) of the new organ of the Brick Presbyterian Church, with insert of Dr. Dickinson, the organist.

with dramatic spirit, rivalling that of the late Evan Williams.

Sinding's "Norwegian Rhapsody," with brilliant strains and original melodies and harmonies, closed the concert, which could not be duplicated in any other metropolitan church of the period, for what church has such an instrument, chorus of solo voices, and soloists? Dr. Dickinson must be very happy in his church connection; may it long continue!

Will Memphis Keep Chapman?

"There is in Walter Chapman's playing an exquisite color, a glow, whose piano voice in cantilena is beautifully velvety," says the Memphis Commercial Appeal of January 11. The occasion was the successful recital there of Mr. Chapman and Cecil Fanning. Of the pianist's performance of Chopin's B minor sonata, the Appeal added: "It was splendidly satisfactory because of fine adjustment of tonal dynamics with the correct mood picture. It reached the heart, and also the head. If I have a preference, it is Mr. Chapman's playing of Chopin. I think there may be those who would say Mr. Chapman is equally endowed with the spirit of Liszt as that of Chopin, for he is not only brilliant here, but profound in his interpretation. When have we heard anything more satisfactory than the 'Dance of the Gnomes' or more brilliant than the E major Polonaise? Memphis is to be congratulated on having such an artist as Mr. Chapman as a resident; few except larger cities are so fortunate. Broader fields will tempt him, I believe, for he is yet young in years but mature in art, and the world deserves to know him."

Elman Birthday Celebrated by 200

Two hundred of Mischa Elman's friends were invited by Mrs. Simon Frankel to help celebrate his birthday last Tuesday evening at her spacious mansion in West Eighty-sixth street. With Edwin Franko Goldman as master of ceremonies, a highly humorous mixed program was presented, winding up with the display of Tony Sorg's wonderfully clever marionettes. Then Mischa Elman became imbued with the spirit of the occasion and played a Nardini concerto for the assembly, his success being of the hur-

ricane order. Among the many prominent musical and theatrical persons present were Mr. and Mrs. Franz Kneisel, Margaret Matzenauer, Richard Hageman, R. E. Johnston, the Misses Breid, Mr. and Mrs. Arnold Volpe, Mr. and Mrs. Leonard Lieblich, Mana-Zucca, Mr. and Mrs. Ludwig Marum, Louis Mann, Clara Lipman, Samuel Shipman, Adolph Lewisohn, Dr. Marafioti, Luigi Montesanto, Alexander Lambert, Miss Thornton, and many others.

FUNERAL MARCH PERFORMED TO HONOR DEAD VIOLA PLAYER

Cincinnati Orchestra Pays Tonal Tribute to Memory of Max Schultz

Cincinnati, Ohio, January 18, 1919.

The seventh concert of the Cincinnati Symphony Orchestra's season in Emery Auditorium was given Friday afternoon, January 17, with Mischa Elman as soloist. The program had the "Euryanthe" overture, Brahms' F major symphony, Tchaikowsky's violin concerto, Haydn's "Largo" and Saint-Saëns' bacchanale from "Samson and Delilah."

The performance of the Brahms symphony was one of the factors that made the Friday afternoon concert stand out in bold relief. Elman's performance of the difficult Tchaikowsky concerto also was a brilliant feature of the concert. In addition to these two striking numbers, the perennially beautiful "Euryanthe" made a distinct impression upon a very enthusiastic audience.

Just before the intermission the orchestra paid a tribute to Max Schultz, the first viola player, who died recently, and the "Funeral March" of Chopin was the piece by which the fellow players of the dead musician displayed their feelings in a most impressive manner. The audience, too, felt the spirit of sadness for a departed member of the orchestra who had been numbered among its foremost artists.

It was the consensus of opinion of the various music critics here that Mischa Elman never played better in this city than he did at the Friday afternoon concert. His reception was, of course, overwhelming. He responded with two encores, both exquisitely played. The first was a transcription by Kreisler of an old French chanson, and the second an adapted performance of the Gluck soprano aria, "O del mio dolce ardor."

The Popular Concert

The largest audience of the season attended the popular concert given by the Cincinnati Symphony Orchestra in Music Hall, Sunday afternoon, January 12, and enjoyed a program which was rendered in good form by Ysaye and the orchestra, while a gifted young violinist, Josy Kryl, appeared as soloist. Biet's colorful overture, "Patrie," played for the first time at these concerts, was a spirited opening of the afternoon's music. The popular first "Peer Gynt" suite of Grieg was given an unusually fine and picturesque performance by the orchestra.

Another splendid number on the program was the ballet music from Saint-Saëns' opera "Henry VIII." It is a

very excellent piece of music of its kind, of a higher quality than that usually devoted to the ballet, and the orchestra was on its mettle in the performance of the four numbers. The best work of the afternoon was done in this suite, which the audience was quick to realize. The charming "Caprice" value of Rubinstein was a popular closing number.

The soloist of the afternoon was Josy Kryl, daughter of the well known bandmaster. Miss Kryl is in Cincinnati at present, studying under Ysaye. She played as her selection at this concert the fifth concerto of Vieuxtemps, a little melancholy berceuse by Ysaye and the A major polonaise of Wieniawski. Miss Kryl is a young violinist of decided talent. She has an abundance of artistic temperament, a tone which is warm if not large, and a technical facility which upon maturity will place her among the compelling violinists of the younger generation. She played with fire and spirit, has a free and elegant style which reflects the character of her master's playing, and with it all possesses a personality that is at once charming and simple. Her reception was spontaneous in its cordiality, growing to an enthusiastic ovation as she proceeded through the difficult task she had undertaken. It was the young player's first appearance with the Cincinnati Symphony Orchestra, and her future undoubtedly is promising.

R. F. S.

Israel Seligman in New York

Israel Seligman, the well known Russian pianist who came to America two years ago by way of Japan, and has been spending a couple of seasons in San Francisco, arrived in New York recently and will make his home in this city in the future. Mr. Seligman gave some concerts in San Francisco, where he met with quite unusual success. He is a pianist of ripe attainments who specializes in Russian programs. He will make some recital and orchestral appearances in New York next season.

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"GIVE ME THE SONG WITH A MELODY" —SAYS ARTHUR HACKETT

Well Known American Tenor Says Frederick W. Vanderpool's "Values" and "I Did Not Know" and Arthur A. Penn's "The Magic of Your Eyes" Are Excellent Examples of That Type

One day last week a MUSICAL COURIER representative chanced upon Arthur Hackett, the American tenor, and his charming wife in a well known Italian restaurant. Just as salutations were being made, along came Frederick W. Vanderpool, the composer of "Values," "I Did Not Know" and numerous other singable songs, with several other people prominent in musical circles.

"Let's make it a party, Hackett!" exclaimed the composer, well known to Mr. Hackett, who has already made himself familiar with the Vanderpool songs, and having sung them with much success on his recent concert tour, has a great admiration for the writer.

"A fine idea," spoke up the tenor, his good natured face breaking into a genial smile. In "the shake of a lamb's tail" there was a sextet of hungry people comfortably settled around the table giving orders. It was a spirited sextet, too, for one witty story after another was exchanged and the repartee came and went so fast that even the most experienced court stenographer would have had trouble in taking it down. Mr. Hackett led the others. He seemed to be in a particularly jolly frame of mind, no doubt due to the fact that he expected his brother Carlo Hackett to arrive that same day from South America with his young Italian bride. At any rate, he had some good Irish stories, told with a brogue that could have been cut with a knife. This brought about the remark that the singer ought to be able to sing Irish ballads and songs of a humorous vein very well.

"Well, I will tell you," Mr. Hackett began, "if the song has a real melody—whether it is Irish, Scotch or Arabic—it will appeal to me. Now that we have really hit the topic, I might as well tell you that I am always on the lookout for the simple melody—the song that the public wants. There are plenty of these, and still they are not always 'cheap' as some people think. The singer must be able to discriminate between the two. As we all know, there are ever so many songs that one can sing to a musical audience that it will get—but not so with the other kind of an audience! Take the kind whose love of the sentimental is very strong; the singer should give it a taste of what it wants, for, after all, be it an orchestra, a singer or a pianist providing the music, the audience must be pleased. Songs that appeal is the answer. One may have the very highest ideals in the world but he can't say, as a famous railroad president once did, 'The public be d—'."

"Personally, I think my ambitions are as high as almost any one's in the matter of musical things, but I realize the singer has to tell the audience something. An artist with a great reputation can sing any kind of a song and the audience will accept it as wonderful. It should be the same with less well known singers. By all means, give me the song with a melody!"

"Like what, for instance?" queried the writer.

Appealing Songs

"Oh, various things. For one, take our friend Vanderpool's 'I Did Not Know' and 'Ye Moanin' Mountains.' I am not saying this to make him blush, but both of these songs are gems. What could be more lovely than the sentiment of 'Ye Moanin' Mountains'? And its orchestra accompaniment, by the way, is a peach. I have used it repeatedly with remarkable success. On Saturday I am singing at Lawrenceville, N. J., and two such songs of appeal on my program are 'I Did Not Know,' also by Vanderpool, and 'The Magic of Your Eyes' by Arthur Penn. This latter song is another that seems to be making a big success! It is being sung all over the country, also Clay Smith's 'Sorter Miss You.' I could go on at length, but the song with the queer and elaborate piano accompaniment is the one that makes the least appeal to me."

"Did you know that Mr. Hackett used to play the violin before he sang?" asked Composer Vanderpool, who had been quiet longer than is good for him.

"No—when?" gulped the writer in surprise.

"Please don't say what the woman in Chicago did. She commented upon my phrasing in singing and I told her I had once played the violin. 'Oh, that accounts for it!' she sniffed."

"And the fiddle is kept in the hall closet now!" added his wife, rather reproachfully.

"No, I took it out the other day and tried it, only to

have the G string go 'zipp.' A new one costs \$1.50 so do you wonder I said 'Let it lay!' But, seriously, do you know, some years ago Mme. Sembrich not only sang at a Metropolitan Opera Sunday night concert, but also appeared as a violinist?"

Two Tenors in Same Family

Then the conversation naturally drifted to Carlo Hackett's arrival. The other tenor in the family has won great triumphs in opera both abroad and in South America, and now he comes to join the forces of the Metropolitan.

"Believe one thing," said Brother Arthur, "that there is no jealousy in the Hackett family. A short while ago he wrote me that he was glad that I was getting along so nicely. As a boy he always used to say that one could get anywhere he wanted if he worked hard enough. When we were just beginning, we took each other's successes and failures as personal ones. When I sang poorly, Charley felt as badly as I!"

"And when Charley was out of voice, there was more gloom in the Hackett family!" exclaimed Mrs. Arthur.

"Well, I know what he did in Europe, and if he does the same here, it will be wonderful," was the enthusiastic reply of her husband.

"We have even named the new dog after brother Charley," laughed Mrs. Hackett, "because once he sent us a card from South America signed 'Carlo the dog.' Last night when Arthur came home, instead of telling me the news of the day as he usually does, the first thing he said was, 'How's the dog?'"

"Well, speaking of your brother's name, there's one thing that I am proud of him for, and that is when he was changing his name he didn't make it Hackett!" said Byron Hagel, the compiler of wit for the MUSICAL COURIER's By-stander.

"Is that so?" jested Mr. Hackett. "Well, here's a good story—that is, if you haven't heard it already. An Irishman, who had just returned from 'over there,' was standing on the corner waiting for a street car, when along came his friend Pat. They talked for a second or two about the soldier's experiences, and then Pat said:

"An' sure, did yer be learnin' any Frinch 'over there?'"

"Sure," answered Mike, "a lot. For ixample—'Au revoir!'"

"An' what means that?" asked Pat.

"Good-bye."

"Just then Mike's car came, and, hopping on the running board, he called out: 'Carbolic acid!'"

"What's that?" yelled Pat after him.

"That means 'Go to h—— in any language!'" J. V.

Three Leading Philadelphia Music Schools

Despite the unusual and uncertain conditions prevailing at the beginning of the 1918-19 season, there were large

enrollments in three of Philadelphia's leading schools of music—the Institute of Music and Allied Arts, the Zeckwer-Hahn Philadelphia Musical Academy, and the Hyperion School of Music. At the first mentioned school, one of the new features for this season was the organization of a chorus, conducted by H. Alexander Matthews. Excellent courses in all branches of music are offered by the school in the various departments, among which might be mentioned classes in psychology and rhythmic expression, as well as the teachers' normal training class. The students' concerts given at the school are artistic affairs.

The Zeckwer-Hahn Philadelphia Musical Academy, with branch schools in West Philadelphia, Germantown and Tioga, is now in its fiftieth season, and not only continues to offer students unusual facilities for the study of all branches of music, but in addition presents many exclusive features of its own. This is one of the many schools now using the Efla Ellis Perfield method in harmony, melody building, ear training, modulation, etc., for young students of the earliest grades.

The Hyperion School of Music also offers a thorough musical education to students, one of the ideals of the institution being to develop in the pupil not only technical ability, but also that higher and broader conception of music which produces the finished artist. For those pupils who are too young to go to the school, or the distance is



ARTHUR HACKETT.

too great, arrangements can be made to have a visiting teacher give the lessons at the pupil's residence. The Alumni Association of the school presents a prize to the candidates for graduation whom the director and teachers consider to have shown the best student ability during the final year. This is always an incentive to the pupils of the school and more earnest and conscientious work is always obtained as a direct result, and means much in the progress of the individual.

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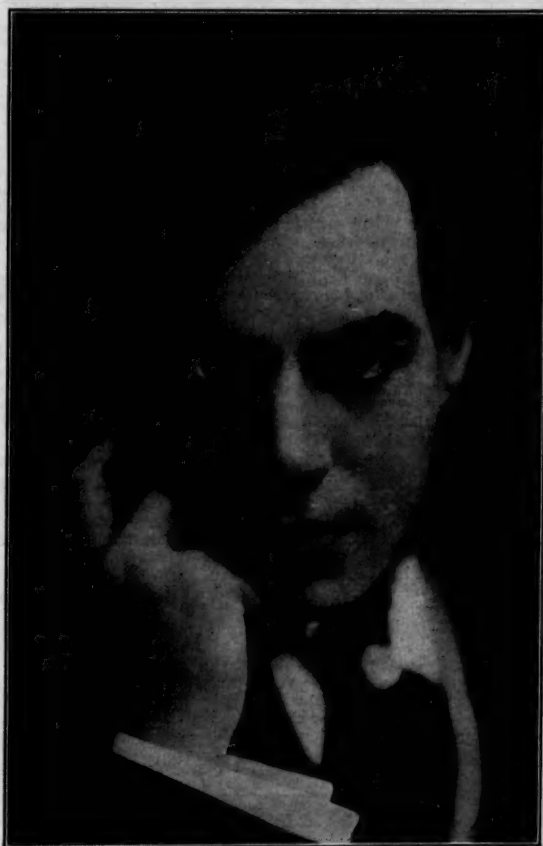
Walter Greene, the young American baritone who recently made his bow as a recitalist at Aeolian Hall and thereby earned the approval of the critics, has not ceased his patriotic activities since the armistice was signed. Among his various recent appearances he sang at the Lafayette House for Convalescent Officers, January 9, opening his program with the prologue to "Pagliacci," which he sang with splendid spirit; he followed it with a group of French songs.

Starting the English group with that charming ballad, "Mate o' Mine," by Elliott, he gave Charles Fontaine Manney's "Consecration"; "Where the Pond Lilies Gleam," by Baker; "Roses of Picardy," by Wood, and John Alden Carpenter's "Treat Me Nice."

It was fitting that Harry Spier should be the accompanist on such an occasion and at such a place. Mr. Spier, who has earned a reputation as Reinald Werrenrath's accompanist, and who plays his entire repertory without notes, has just stepped out of his uniform into citizen's clothes. The accompanist has been in the service eight months, and Thursday night was the first time he played in public in this time. Despite that, he played the prologue and several of the English ballads, popular with his confreres at Camp Upton, without notes.

Sorrentino on Tour

Umberto Sorrentino, the gifted young Italian tenor, was in New York last week, having returned from singing eight concerts, all of which were return engagements. He has now left for the Central States, where he is booked



UMBERTO SORRENTINO,
Tenor.

for practically all the important cities. Detroit, Akron, Erie, Buffalo, Cleveland and Washington are among the centers that will hear this well known artist during January and February. Mr. Sorrentino will begin his spring tour in March, opening in Montreal.

South Delighted with Ethelynde Smith

The song recital of Ethelynde Smith, soprano, given at the Louisiana State University, Baton Rouge, La., on January 2, elicited appreciative response from her audience, which was composed largely of university students, approximately two-thirds of whom were in uniform. Her program was a varied one, and included old songs of the Allied nations, a group of children's songs, a group by American composers, an aria from "Madame Butterfly," and several war songs, including Fay Foster's "The Americans Come," Rudolph Ganz's "A Grave in France," and Oley Speaks' "When the Boys Come Home." Miss Smith's enunciation throughout was splendid and her high notes clear and full. Her rendition of "The Americans Come" won for her unbounded applause, for she clearly demonstrated her dramatic ability. Marshall Hunter's work as accompanist was particularly noteworthy.

On January 3 Miss Smith gave a recital at the Louisiana State School for the Blind, Baton Rouge, and here again she proved herself the true artist.

Amparito Farrar Not a Bit Superstitious

Amparito Farrar, the young soprano, was asked by her managers on her return from abroad whether she was superstitious. She promptly replied that she was. Being informed that she had been booked for thirteen dates, the soprano said quickly: "Oh, well, that's different. I guess

I am cured—one can't be scrupulously superstitious when it comes to engagements."

However, her qualms, if indeed there be any left, have been overcome as other engagements have followed in rapid succession. The original thirteen, through January to February 2, have been increased by a recital in Pittsburgh, Pa., on January 31, and Tremont, Ohio, on February 4. Beginning February 14 six more engagements have been added: McKeesport, Pa., on the 17th; Easton, Pa., on the 18th; Wilkes-Barre, Pa., Allentown, Pa., on the 19th; York, Pa., on the 20th, and Reading, Pa., on the 21st.

Roxas' Songs Enthusiastically Applauded

At the fifth morning musicale given in the Hotel Biltmore, New York, on Friday, January 10, Giovanni Martinelli, the eminent tenor of the Metropolitan Opera Company, sang Emilio A. Roxas' two delightful new songs, "Adoration" and "Stornelli," which numbers were warmly applauded. Mr. Roxas, who for the past three years has been Mr. Martinelli's coach, accompanied the noted tenor on this occasion.

Large Audience Hears Kerr in Lawrence, Mass.

The music lovers of Lawrence, Mass., turned out in goodly numbers on Monday evening, January 13, to hear the splendid concert given there by U. S. Kerr, the "popular basso" (according to The Daily Eagle) and his associates, which included Meta Schuman, soprano, and Frank H. Luker, pianist. The program was varied in make-up.

Mr. Kerr's contributions consisted of works in Italian, French, English and Norwegian. Of his singing upon this occasion, the above paper said in part: "He disclosed a wide assimilative musical taste as well as a voice of fine quality, used with good taste. His vocal style, though, seems most suited to numbers calling for full, rugged tones, yet in the Massenet 'Elegie' Mr. Kerr, by his complete vocal control, gave distinction to the number. His closing number, the 'Toreador Song' from 'Carmen,' was loudly applauded, and the singer gave Nevin's 'The Rosary' for an encore."

The foregoing is only a repetition of the many excellent press comments which Mr. Kerr's singing has always gained. Although he has been singing for a number of years in the concert and oratorio field, his popularity is still increasing. And that is the test, after all, of an artist who has made a reputation for himself and still progresses. The other two soloists gave unmistakable pleasure in their selections.

The Flonzaleys Splendid Program Builders

One has grown accustomed to view the devotees of string quartets with a certain degree of awe and envy for their superior enlightenment; but now all that must change with the waylaying of this myth of Detroit, and the destruction thereof. Four chamber music concerts within a period of three days is the new record made by this progressive city, and the Flonzaley Quartet has the distinctive honor of the appearances.

On January 5, under the auspices of the Chamber Music Society, Clara Dyer, president, the Flonzaley Quartet appeared twice, one of the concerts having been especially arranged for sailors and soldiers. The following evening the quartet appeared at the Hotel Ponchartrain, and a day later a concert was arranged for the school children at the Central High School.

The programs for these four concerts had been prepared with the untiring care characteristic of these able musicians, who have an intuitive sense of the fitness of things, and whose contributions to program building are perfect examples of their kind. For the High School concert, the program included one movement from the Beethoven B flat major quartet, the lovely Schubert andante with variations on the theme of "Death and the Maiden"; a Debussy andantino, and three novelettes by Glazounoff.

Morrill Pupils Come from Many Countries

Laura E. Morrill, one of New York's prominent vocal teachers, includes in her classes not only students from the various cities of the United States, but also from other parts of the world. New Zealand is represented in the Morrill studio by Jean Walworth, a singer who studied for light opera under Mme. Morrill's tutelage, while Eugenie Besnier is a coloratura soprano who hails from Buenos Aires and studied for grand opera. Claire Lillian Peteler, who studied solely under Mme. Morrill, sang at a recent Mozart concert, and because of her splendid work on that occasion was immediately reengaged for a second appearance during the present season.

Stanley, Godowsky, De Seguro at Biltmore

Helen Stanley, soprano; Leopold Godowsky, pianist, and Andres De Seguro, bass of the Metropolitan Opera Company, will be the soloists at the sixth Biltmore Friday Morning Musicales on January 24. Each soloist will render two groups, and Miss Stanley and Mr. De Seguro will end the program with two duets.

More Cuban Triumphs for Amato

The following cablegram was received by the Metropolitan Musical Bureau from Havana, dated January 17: "Amato had two more triumphs. 'Tosca,' recalled five times after the first act, ten times after the second act—last night 'Boheme,' repeated end second act, and duet fourth act."



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Votichenko Compositions to Be Featured

Eva Gauthier will sing at Sasha Votichenko's "Concert Intime" and Modest Altschuler will conduct his Russian Symphony Orchestra on this occasion. Mr. Votichenko will play some of the delightful old airs that are said to have charmed King Louis XIV when his court at Versailles was the artistic center of the world. Two of Sasha Votichenko's compositions—"Bells of Liberty" and "Marche Slave"—have been orchestrated and will also be heard.

ELMAN AND FRANZ VON VECSEY

Abell Makes a Correction

"In my article, 'How Mischa Elman Began His Public Career,' in last week's issue of the MUSICAL COURIER, there appeared a typographical error. In the sentence, 'the press had been singularly antagonistic to Franz von Vecsey' the word 'eulogistic' should have been printed instead of 'antagonistic'.

"I might add here that in their subsequent careers, Elman developed into the much greater artist, into the stronger individuality, the maturer musician, the more brilliant and temperamental virtuoso."

Hackett Sings a Vanderpool Song

Arthur Hackett, the soloist at the first concert of the Chicago Mendelssohn Club, Harrison M. Wild, conductor, made a special hit with Frederick Vanderpool's song, "Ye Moanin' Mountains." This is the first time this number had been done with orchestral accompaniment. The accompaniment itself was distinctly symphonic in character and the effect truly moving. The audience gave its heartiest approval to the number and Mr. Hackett was obliged to repeat it.

DETROIT TO HAVE NEW MUSIC HALL; A HOME FOR ITS SYMPHONY ORCHESTRA

Hannan Memorial Hall a Gift to City—To Be Used for Musical and Educational Purposes Without Rental

Detroit, Mich., January 14, 1919.

Detroit is thrilled by the news finally published that the new music hall is practically assured. In the light of past events the frankly expressed skepticism regarding the persistent rumor that such a project was on foot is entirely pardonable. There have been at various times promises of such halls, in one instance the plans were shown, but they all proved to be dreams. The Hannan Memorial Hall is something more than a dream. It is a princely gift to the city and a fitting memorial to one who helped materially in the marvelous growth of the past decade. The fact that it is to be used for educational and musical purposes alone adds much to the value of it. The proposed plan that it will be available for such purposes without rental will make it possible to bring to the common people opportunities for culture from which they might otherwise be debarred.

The fact that this hall comes at a time when the city has a fine symphony orchestra as one of its possessions must stimulate public minded men to the importance of placing the permanency of the orchestra beyond all doubt. In what more fitting way could the city voice its appreciation of this gift than by making it possible that music in its most beautiful form be placed within reach of all?

Mr. Gabrilowitsch, when told of the proposed hall upon his return from Chicago, where he had been guest conductor, said, "It is a splendid thing, a magnificent thing. All I can say is that I hope it will come quickly for it is greatly needed."

Thursday evening and Saturday afternoon, January 2 and 4, the sustaining members of the Detroit Symphony Orchestra listened to the sixth pair of concerts given in the Arcadia. Mr. Gabrilowitsch chose the Brahms Symphony, No. 1, in C minor, op. 68, for the first part of the program. It was a fine test of the ability of the orchestra and the result was no small triumph for the conductor and his men. Of course the audience was more thrilled by the exotic coloring and dynamic contrasts of the Tchaikowsky, "Francesca da Rimini" and the overture to Smetana's "Bartered Bride," but the work of the orchestra throughout was of a high standard and most commendable. The soloist was Lambert Murphy, tenor, a favorite here. He was in fine voice and sang two arias, "Ah! leve-toi Soleil" from "Romeo and Juliet" and "Ah! fuyez douce Image" from "Manon."

The popular concert Sunday afternoon again emphasized the fact that the public realize what a splendid opportunity is being furnished by Mr. Gabrilowitsch to hear unusually fine concerts at a minimum price. The programs are always well chosen and given with as much care as the subscription concerts. At these concerts, too, there is given the chance to judge of the virtuosity of various members of the orchestra. On the afternoon of January 12 Henri Matheys, of the first violin section, appeared in the double role of composer and performer, when his concerto in C minor, op. 2, was given a presentation. Mr. Matheys is a Belgian who has made his home in Detroit for a number of years, and at several times various compositions of his have been given a hearing, but nothing quite so pretentious as the concerto has been heard, and it made a profound impression. The second movement especially commended itself to the audience. The orchestration throughout the concerto is excellent, the themes good and well developed. The third movement has some excellent scoring for the harp. At the close of the concerto Mr. Matheys was given an ovation.

Martha Atwood, soprano, was the other soloist of the afternoon and sang two arias—"Il est doux" from Massenet's "Herodiade" and "Ritorno vincitor" from "Aida"—in a manner to win much applause. The orchestral num-

bers were Schubert's "Rosamunde" music, the March Slav of Tchaikowsky, which brought such a tumult that the men of the orchestra were obliged to rise in response, "Le Rouet d'Omphale" of Saint-Saëns, and the overture to "Merry Wives of Windsor," Nicolai.

Leo Ornstein in Recital

Monday evening, January 6, the DeVoe-Arena management presented Leo Ornstein at the Arena Auditorium in a characteristic recital. Mr. Ornstein is never conventional. While he plays many of the compositions that other pianists do, yet he infuses into all his work his own eccentric personality. He may not always please but he certainly succeeds in stimulating interest and curiosity and giving a fillip to the sensibilities of the jaded concert goer. He played two of his own compositions, prelude in C sharp minor and "Impressions of Chinatown" which he gave as an encore. Other numbers were the Beethoven sonata appassionata a Bach chorale (Busoni transcription) "Danse," Scriabin, "Irish Reel" and "Danse Negre," by Cyril Scott, "La Barque sur l'Océan," by Racel, and a group of Chopin.

Chamber Music Society Presents Flonzaley Quartet

The inimitable Flonzaley Quartet made its annual visit to Detroit under the auspices of the Chamber Music Society, Monday evening, January 6, at the Hotel Pontchartrain. An interesting feature of the program was the presentation of the d'Indy quartet in D major for the first time in America, to which the Haydn quartet, op. 76, No. 5, made a charming contrast. Two sketches, "By the Tars" and "Jack o'Lantern," by Goosen, also formed part of the program.

Leginska and Morgana in Joint Recital

The Central Concert Company again furnished its patrons with a joint recital of unusual interest when Ethel Leginska and Nina Morgana appeared at the Arcadia, Tuesday evening, January 7. A stage setting similar to the one for Levitzki and Rosen was used, a studio with a black velvet curtain for a background, lighted by lamps and a grate fire, palms, pictures, musical instruments and even a bowl of goldfish providing the furnishings.

Leginska again demonstrated her wonderful power as a pianist and was given a splendid reception. She played several numbers that Ornstein had played the evening before with illuminating results as to the methods used by the two artists. In addition to a Cavatina from the "Barber of Seville," Miss Morgana sang two groups of songs one of which included two songs by Leginska. The audience expressed its approval of the two artists in an unmistakable manner and as they felicitated each other, the moment made a happy break in a formal program.

Mabel Garrison at the Arena

A thoroughly delightful concert from every point of view was the recital given by Mabel Garrison at the Arena Auditorium, Monday, January 13, under the DeVoe-Arena management. A program not too heavy, catholic in choice, containing unhackneyed numbers, and rendered with a fine understanding of the required atmosphere of each song, proved most satisfying to the audience. With the exception of "Ah! fors e' lui," from "Traviata," and the Hymn to the Sun, from "Le Coq d'Or," it was a program of songs, including a group of folksongs with which the program concluded. George Siemmon was the accompanist and a lullaby of his sung by Miss Garrison especially caught the popular fancy. Taken altogether the recital was one of the musical events of the season that will be long remembered. J. M. S.

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GABRIELLE GILLS,

The French soprano, who has been appearing as soloist on a number of occasions with the Paris Conservatoire Orchestra. The finish of Mme. Gills' vocal art and the intensity of her interpretations always please her audiences wherever she appears. After five engagements within the next few weeks, the soprano will sail for England and France in order to fill engagements booked for her for the spring and summer.



NAMARA,

The talented young American lyric soprano, who began her engagement recently with the Chicago Opera Association. She will sing the first woman's role in the new French opera, "Le Cadeau de Noel." Considerable interest is centered about the singer and she is proving herself a valuable addition to the organization.

PHILADELPHIA ORCHESTRA WINS BIG RECEPTION IN CLEVELAND

Gills and Kindler Attract Attention—Flonzaley Quartet Concert a Unique Affair—Notes

Cleveland, Ohio, January 15, 1919.

The evening of Thursday, January 9, is one calculated to linger long in the memory of the audience, which was privileged to attend the concert given by the Philadelphia Orchestra at Grays' Armory. The Philadelphia musicians were never led to a greater triumph by their masterly leader, Leopold Stokowski, than on this occasion. Brahms' symphony in F major and excerpts from Berlioz's "Damnation of Faust" were the orchestral numbers. They were wonderfully played and won a long and hearty ovation with many recalls.

It seems that surprises never cease. The soloist of the evening was Toscha Seidel, a young violinist, whose playing was little short of marvelous. Time and again, after the Tchaikowsky D major concerto, he was brought back by storms of applause, the audience trying in every way possible to force him to play an encore. Little else need be said of his playing except that in every respect, it was well-nigh perfect, perfect in tone, phrasing, technique and spirit. Mr. Seidel truly ranks as one of the great violin artists of today.

Gills and Kindler at Friday Morning Musicales

Two celebrated artists—Gabrielle Gills, soprano, and Hans Kindler, cellist—shared honors at the Friday morning musicale, in the ballroom of Hotel Statler, January 10. Both are well known in Cleveland, where they are welcomed with unfailing cordiality. Mme. Gills sang three groups of songs, the majority of which were in French and in which this artist naturally excels. Mr. Kindler played numbers by Locatelli, Händel, Mehul, Van Goens, Chopin, Casella, Cui and Popper. His tone is of a mellow, ingratiating quality, which is capable of holding his listeners spellbound. Mr. Kindler is without doubt, a master of his instrument. Ethel Cave Cole was the accompanist for Mme. Gills and Hedda van den Beemt for Mr. Kindler. Both deserve commendation for their artistic work.

Flonzaley Quartet Gives Excellent Program

The Flonzaley Quartet was presented by the Chamber Music Society of Cleveland on Monday evening, January 13, in the Statler ballroom. Even the stage hinted of something unusual. It was placed in the center of the room, and the audience seated around it. All lights in the room were dimmed with the exception of a large drop light which hung directly over the players, thus bringing the audience into closer relationship with the musicians than would have been possible with the customary footlights. The four artists might well have been one solo player, so perfect was the ensemble, which displayed the marvellous understanding that exists among the players. The program contained widely varied compositions. The quartet in D major by Hayden was followed by two movements from the Debussy quartet. These were particularly beautiful, and, as an added number, a movement from a quartet by Gousson was played. Dvorák's "American" quartet closed the program.

Notes

The Cleveland Symphony Orchestra, Nikolai Sokoloff, conductor, will give three popular evening concerts at Grays' Armory, between now and the 1st of May. The first concert, which will take place January 30, will feature Mr. Sokoloff as violin soloist as well as conductor.

Albert Riemenschneider, the well known organist, will give a recital January 17, before the Kewanais Club, in the Franklin Park Methodist Church, in Columbus, Ohio.

John Samuels, baritone, has returned from Camp Gordon, Ga., and has resumed teaching at his studio, 707 The Arcade, and also at the Baldwin-Wallace Conservatory of Music, Berea, Ohio.

Betsy Wyers, Cleveland's talented pianist, will give a Chopin-Liszt recital at the Play House on the evening of January 20.

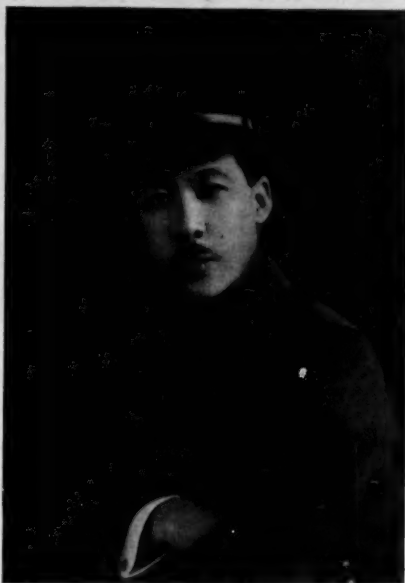
Captain Felix Hughes, having received his discharge

from military service, has returned to Cleveland and reopened his studios, 225 and 226 Clarence Building.

John McCormack will give his annual recital in Cleveland at Grays' Armory, Sunday evening, February 9, 9 P. M.

Yamada Will Conduct Wagner

At Carnegie Hall, January 24, Koscak Yamada, the Japanese composer and conductor, will give his second New York orchestral concert, and the program is to wind up with Wagner's "Tannhäuser" overture, while Clarence Whitehill will sing (in English) "Wotan's Farewell," from "The Valkyr." Other numbers on the program are the Yamada symphony, "Triumph and Peace," and the same composer's choreographic symphony, "Marie Magdalene," which made such a marked impression at Yamada's first concert here that a number of music lovers have requested its repetition. Next Friday evening, as at the previous concert, Yamada will conduct an orchestra of ninety play-



KOSCAK YAMADA,

Japanese composer and conductor in uniform, as a member of the Japanese Y. M. C. A.

ers. He demonstrated his baton skill amply at his debut here, and his further readings are awaited with expectant interest by New York's musical circles.

An All-American Symphony Orchestra

There is a plan on foot in New York looking to the creation of an All-American Symphony Orchestra, as recently advocated in a striking editorial in the New York Herald written by that great champion of American music, Reginald De Koven. Julian Pollak, manager, is organizing the orchestra. It is proposed tentatively to give the first concert at Carnegie Hall on March 10. Mortimer Wilson, the well known composer, and former conductor of the Atlanta (Ga.) Symphony Orchestra, will lead the new body. Mr. Pollak expects to secure sufficient financial backing for the new organization to be able to guarantee three concerts in New York per season for the next three years, and intends also to arrange road tours for the orchestra. The reason for its formation is set forth in the following announcement:

Instead of patronage and a seeming toleration which in the past has been accorded the American composer, it might occur to the more thoughtful that the American public has need of revising its attitude to include the possibility that it might have something to learn from the American composer.

In all history there is perhaps nothing more unique than the position the American musician has occupied during the last fifty years. During this time he has been slowly but surely shaking off the shackles which were placed about him for his sin—the unpardonable sin of being an American. As if the sunshine of the eastern hemisphere were not as just as that of the old world, he has been allowed to grow, bloom and die, with scarcely a passerby to notice him by the wayside. But with all the neglect and the discrimination against him in favor of the foreign born artist, he has held his head high, grown rugged in silence, and from year to year he has spread his roots until now he stands firm against the elements. And after all, it is quite probable that he has benefited by the blasts and gusts he has been obliged to weather, and but for such storms he might not have grown so rugged. Be that as it may, it is now past, and it is time to gather ourselves about him. Hence, it is the object of the All-American Symphony Orchestra to bring homage to the American musician, be he composer, performer or conductor. This is to be his orchestra.

Since it is the composer of America who first needs to be given attention, naturally the programs of this organization will be devoted chiefly to the production of works by Americans. It is not at all intended to exclude works by foreign composers; rather it is intended to furnish a sympathetic medium through which the native creator may speak to his own people. Although the foreign conductors of the established symphonic organizations of the United States have oftentimes been kind enough to allow Americans to hear some of its own voices speak, nevertheless, and in spite of failure or success of a performance of an American work, it is strange that a second hearing is seldom attempted. We are also convinced that many works which have been submitted to foreign conductors and which were deserving of repeated hearings, have been refused because they were too good. That is, in order to maintain European supremacy, Americans who might easily challenge comparison have been kept silent. This organization intends to put a stop to such a practice and to such an injustice against the native musician, by performing the worthy compositions of Americans, by Americans, for Americans.

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Rosalie Miller at Metropolitan Opera Concert

Rosalie Miller, whose art is ever developing, will have the distinction of appearing at the Metropolitan Opera Sunday night concert on January 26. She is having a



ROSALIE MILLER.

very busy season, for during the next three weeks she will appear at Yale and Hartford Colleges, Dobbs Ferry, N. Y.; Athens, Ohio; the Evening Mail concert, and a musicale of the Harlem Philharmonic. Miss Miller is rapidly gaining recognition throughout the country, and her many friends are looking forward to her appearance at the Metropolitan on January 26.

Three Anderson Artists for Newark

Walter Anderson has booked three of his artists, Lila Robeson, Orville Harrold and Fred Patton, for the Newark Festival.

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REVIEWS AND NEW MUSIC

G. SCHIRMER, NEW YORK

"A Birthday Greeting," Frank Damrosch

Emily Niles Huyck wrote the book of verses, consisting of twelve poems for children. Some idea of the character of little songs may be found in the titles, which are: "A Birthday Greeting," "Music Making," "In the Woods," "In Japan," "The Lost Kingdom," "The Proper Way," "A Question," "Far Away," "A Thought," "A Request," "The World and the Garden," "The Party." To these verses Frank Damrosch has set appropriate music which lies within the compass of the average voice and is easy for the piano accompanist. The composer has been careful to avoid strange harmonies and other musical pitfalls into which it is so easy for the experienced musician to stumble when writing for the inexperienced minds of children. Helen Therese Damrosch has illustrated each song with child pictures showing various games and fancies of childhood. The publishers apparently have much confidence in the attractiveness of this volume to the public, for they have spared no expense in reproducing in color the pictures of the illustrator. There are forty-six pages of music in the book in addition to the twelve illustrations.

"The Secret," "Serenade," Two Songs, Oley Speaks

These are melodious songs in the style of the better class ballad, neither commonplace nor farfetched. They are what the good amateur will find very much to his taste, and they would not be out of place on a recital program.

"A Dirge," William Lester

The composer has followed the text of Mrs. Hemans' poem very faithfully. His music is simple and vocally effective and has considerable harmonic richness for a song which might easily become monotonous with so little rhythmic variety. The words do not admit of a change of sentiment or style.

"La Camarzo," Kurt Schindler

An eighteenth century minuet served as the basis of this duet for soprano and baritone. Kurt Schindler has arranged the old dance for two voices and added a piano accompaniment, besides adding an English translation of the French original. Both texts are published with the music.

"The Faery Isle of Janjira," "Love and Death," "In the Night," Three Songs, Frederick Jacobi

All three of these new songs are full of modern and elaborate harmonies. There is hardly a measure without at least one accidental and the rhythms of the various phrases are always changing. They are essentially recital songs, demanding careful study and interpretative ability. Though they are difficult to read, they will not prove difficult to sing when they are known. The difficulties are for the musician rather than for the vocalist.

"Dedication," Hugo Riesenfeld

W. E. Henley has inspired many a musician to compose songs. This is one of the inspirations. The music is strong, impassioned, difficult in rhythm and in intervals for the singer, yet fundamentally vocal after the performer is familiar with it. It is in the key of B major, which the popular song writers usually avoid, as the five sharps of the signature look ominous to the untrained.

Five Shakespeare Songs, Bryceson Treharne

The music of Shakespeare's day is so unfashionable now that composers are expected to supply new music to the lyrics Shakespeare wrote. Even those old tunes which are often sung at Shakespeare performances are much younger than the words. If it was permissible for eighteenth century composers to write Shakespearean music for eighteenth century audiences it is equally right for modern composers to write for modern audiences, even though the texts belong to the sixteenth century. Bryceson Treharne has certainly written his music in a modern style. Shakespeare praised Dowland in a roundabout way. Could he have been pleased with Bryceson Treharne? Not unless he had lived three hundred years later and became accustomed to the kind of music that is written for modern audiences. The words selected for the musical setting are: "Take, O Take Those Lips Away," "Blow, Blow, Thou Winter Wind," "Come Away, Come Away, Death," "Shall I Compare Thee," "Tu-whit, Tu-who." The composer has made art songs of them all, adhering more to the rise and fall of the emotions of the poet than to the set forms of the old composers. None of these songs is likely to be heard outside of the concert hall. In time, of course, they will be old fashioned songs themselves and be looked upon as a model of Shakespearean song style. At present, however, they are ultra modern.

WILLIAM A. POND & CO., NEW YORK

"I Find Earth Not Gray, But Rosy," Zarh Myron Bickford

This is a strong and dramatic setting of Robert Browning's poem. It is very short and not at all difficult to sing.

C. W. THOMPSON & CO., BOSTON

"Autumn Musings," J. Henry Francis

This moderately easy piano solo in the form of a slow waltz has the subtitle of "Serenade." It is unpretentious and tuneful but not remarkable as an example of harmonic freedom. In fact, the only freedom is in the way the composer has employed well known chords. It will not give the average amateur any difficulty to play.

"The Bluebird," Katherine A. Glen

There is an ingenious charm in the little lyric of Carrie Shaw.

UNSOLICITED REMARKS ABOUT

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Music on My Shelves

Although the white man has been in possession of this country for nearly three hundred years, and imposed upon it all the so called advantages of his civilization, the Indian still remains the one supremely original American composer. Because we have driven him West, we use his melodies and rhythms to characterize that particular part of the country; but in reality, he belongs to the North and East and South as well. And so, now that we are beginning to realize the vast resources of this country, spiritual as well as material, it is not surprising to find the Indian coming at last into his own. MacDowell showed the way, and we find his successors going one step farther and describing his environment. Cecil Burleigh belongs to this younger generation of American composers whose imagination has been fired by the romanticism of the West, by its solitudes, its grandeur, its vast, open spaces. He has given us quite a number of descriptive pieces for the violin, including "Four Prairie Sketches," op. 13, of which "To the Prairie" is particularly good; "Five Indian Sketches," containing a "Legend," "To the Warriors," broad and vigorous in line, "From a Wigwam, slow, tranquil in movement and treated somewhat in MacDowell's style, and a fiery "Sun Dance," in characteristic rhythm. He has also written "Four Rocky Mountain Sketches," of which "The Avalanche," a brilliant, sparkling little composition, is especially effective. Mr. Burleigh, in all of these works, has been very happy in his initial invention.

Albert Spalding is another American who gives us good food for the fiddle. His romance in C minor is quite lovely, being based on a four bar theme, which, we are told, "is the cry of a street vendor of oranges in Florence, and is sung by him in the manner of a Gregorian chant to attract the attention of the passersby." Mr. Spalding has worked this out most ingeniously, giving us an occasional hint of the chant in the sustained cantabile of the beginning, developing it gradually in brilliancy and movement in the middle, and finally ending with the quiet, churchlike theme of the introduction. It is an excellent program number.

HENRIETTA STRAUS.

Our Publicity Methods

Looking through some hundreds of French, Russian, Italian, Spanish, English, German and Scandinavian songs leads one to several interesting, if not highly original, conclusions: firstly, that mediocrity is not indigenous to American soil alone, but is equally flourishing in all climates, differing solely in the idiom peculiar to each school of thought; secondly, that if most of our artists and teachers could go through a similar amount of research, they would probably draw the same conclusion, and modify their attitude toward the American composer; and thirdly, that if our publishers would send out their wares with greater discrimination, the American composer would benefit thereby still more.

It is not easy to look through quantities of music at a time and do it justice, because it wears the ear to such an extent that it becomes almost impossible to distinguish the good from the bad. Yet our publishers persist in bombarding the professional musician with much that is not only unworthy, but is also unsuited to his needs—piling Ossia upon Pelia, as it were—so that the poor artist, forced to become acquainted with a vast amount of inferior material before he can find what he likes, often gives up the search in disgust, convinced that American music is still in too embryonic a state to be taken seriously. And yet if he were to receive his foreign music in the same large, ill assorted quantities, he would find the same amount of mediocrity, as I said before. The French, perhaps, have given us "the most perfect bad music ever written." The other nations have followed suit with music just as bad, but not quite so perfect of its kind. But the point is, we see and use only the best they have produced. It has been mostly the survival of the fittest that has dribbled to us from across the water, so that we have not lost our perspective of what is good by being surfeited with what is bad. Our publishers might note the psychology of this, remembering the old adage that "good things come in small packages," and in this way only are fully appreciated.

HENRIETTA STRAUS.

Rice which Katherine A. Glen has happily expressed in her music. The song is a trifle, but a pretty one.

OLIVER DITSON COMPANY, BOSTON

"An Evening Meditation," Clifford Demarest

This effectively written organ solo is a happy compromise between the classical school of contrapuntal writing and the modern melodic manner. The tunes are attractive without being sentimental and the counterpoint in the accompaniment is unobtrusive. This kind of organ writing is always interesting to the public.

"In a Mission Garden," Roland Diggle

A quiet and smoothly flowing pastorella in 6-8 time with a song-like melody for the vox humana and an easy accompaniment, is the description of this organ solo by Roland Diggle. Many organists will be able to read this at sight and many more will find it a very practical number to keep by them.

Harp Solos, Alfred Holy

"An Evening at Home" consists of five easy pieces filling eight pages. They are like piano music for children with the exception of a glissando here and there which is easier on the harp than the piano.

"Invocation" is the name of an andante for violin, harp and organ. It is a concert number, but it has no difficulties for the average good player. There are several fine emotional climaxes in the piece, which is of melodic beauty throughout.

T. McTEER FURSE, PITTSBURGH

"The Question Mark," Robert H. Brennan

This tuneful ballad has a familiar rhythm and a number of smoothly flowing phrases that balance each other. It ought therefore to be popular. There are several measures that have the characteristics of a mazurka, such as the division of the first beat of the melody bars into a dotted eighth note and a sixteenth note. The effect is light and tripping and altogether pleasing.

Dambois Plays "Odelette" with Mme. Stanley

Maurice Dambois, like many other musicians, was laid low with the prevailing influenza some weeks after his return from Cincinnati. However, an artist is not allowed much time for such "relaxations," and as Dambois had to play in Buffalo on the 14th, he gave strict orders to the doctor that he must be up and about by the 12th. His success in Buffalo was a decided one, despite the fact that he had not been able to practise for three weeks. He then returned to New York to rehearse his composition, "Odelette," with Mme. Stanley before leaving for Toronto, where he was to appear in joint recital with her under the auspices of the Women's Club. Mr. Dambois has especially arranged a cello obbligato for this composition as an accompaniment for Mme. Stanley, and he has also written a violin obbligato which is strikingly effective.

Berúmen Makes Bow to Philadelphians

Ernesto Berúmen, the well known pianist, made his first appearance in Philadelphia before the Matinee Musical Club on January 7. The young Mexican was enthusiastically received by a large and critical audience, playing modern compositions by Ponce, Nerini, Fauré and Granados. All these compositions were performed for the first time in Philadelphia on this occasion. Mr. Berúmen will give his second New York recital in Aeolian Hall on February 20, rendering a program of classical and modern compositions.



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